THE JAPAN MAGAZINE

A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

Contents for Januray, 1915

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PRESIDENT
Seishin Hirayama

MANAGER
Y. Nakatsuka

LITERARY EDITOR
Dr. J. Ingram Bryan

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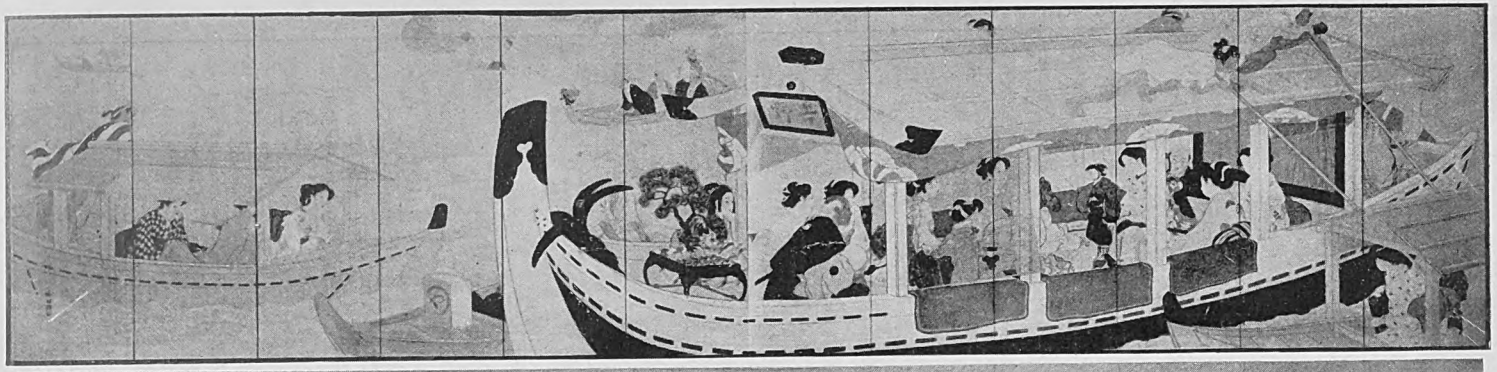

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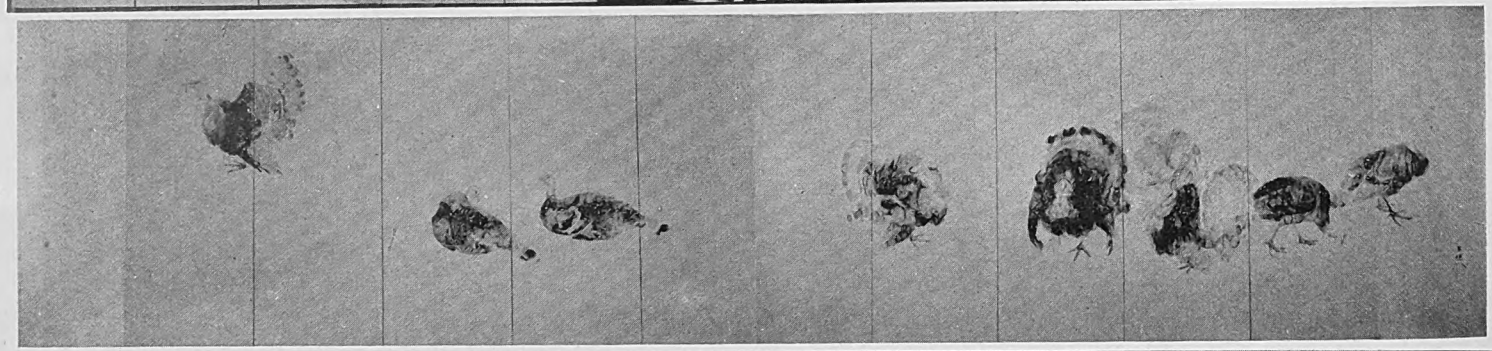

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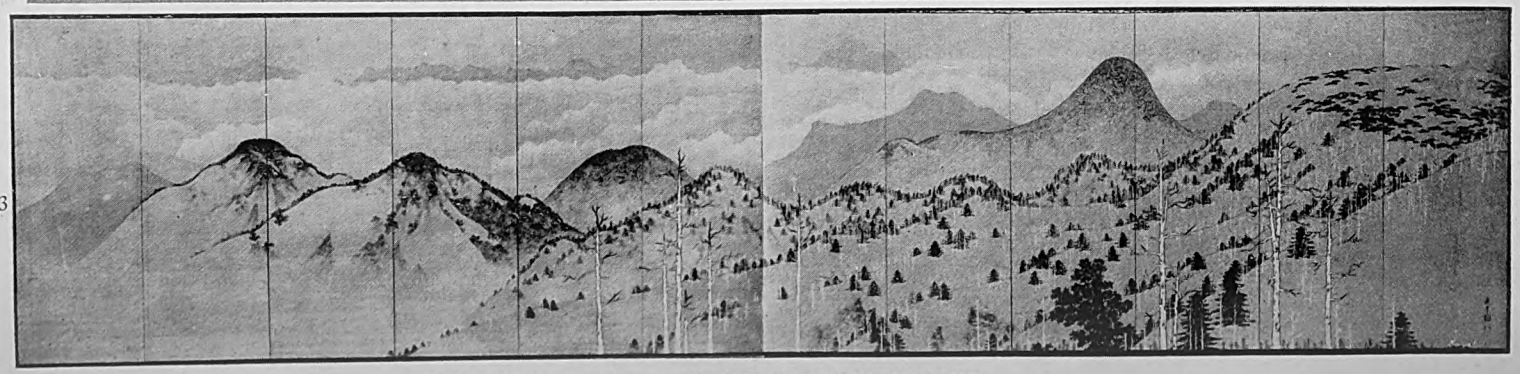

1. THE SUMIDA RIVER: BY KIYOKATA KABURAKI
2. TURKEYS: BY HYAKUSUI HIRAFUKU
3. CLEAR AUTUMN DAY IN THE MOUNTAINS: BY KOGYO TERAZAKI

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THE JAPAN MAGAZINE

VOLUME FIVE JANUARY, 1915 NUMBER NINE

ANOTHER YEAR OF JAPANESE ART

By T. HIRAKI

THE Department of Education has just closed its annual exhibition of the year's production of fine art, and the results are ready for the judgement of the world. Notwithstanding that this is a yearly event the throngs of visitors that daily frequented the exhibition seemed no smaller nor less enthusiastic than in former years. Though the collection could hardly be said to have included any effort worthy of becoming a masterpiece yet there were evidently many original essays in new directions that suggested a hopeful future for our national art.

The age when our artists were content with mere sketches of the outward aspects of nature seems to be passing with the arrival of a period of more intimate interpretation. It is encouraging to note that in many cases the Japanese artist of today is striving after the underlying truth of things, bent upon sounding the depths of nature and life. They apparently have an intenser desire to depict the power and beauty of things and base impression and representation on truth. And this is not the tendency of one, or a few, but of many artists whose works appeared in this year's exhibition.

Apart from the above group we are in a realm of obvious mediocrity. I cannot betray my heart by venturing any assertion otherwise. There will always remain these mere imitators in the field of fine art, for they are a progeny that seems to breed rapidly. In Japan autumn gives birth to spontaneous melancholy, and as the Fine Arts Exhibition always comes in this season it may influence both the artist and the art critic. Perhaps it is the intospective mood of the dying year that begets the tendency to egoism and self-glorification that characterizes so many of the minor efforts on exhibition, but no disadvantage of season or circumstance can persuade us to pardon their inferiority. Like the poor, we shall, I suppose, always have them with us. It is the result of an aftermath of heroism. After Napoleon there were many little Napoleons, and numbers of would-be Bismarcks after the Iron Chancellor, and the imitators continue until the world is afflicted with the plague of war.

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Now this sort of thing is almost as rumous in art as in morality and politics. Those who are prepared for doing the line of imitating others are not prepared to create anything innovated. The idol they worship fails to produce its like. And in art they make a fetish of a bungle as there imitating Napoleon and Hamlet are doing in war.

In Japan some depends on getting a place and then are mandarin expressions or with the brush can win fame should the Department of Education happen to award him a prize for a picture. And so the soil cultivated by these dandies over of vanity produces unbearable fruit. I have observed the same effect in other countries. Better one or two artists of enduring work than this vast array of insignificance. So much insignificance is truly pathetic. Certainly there was in this season's exhibition nothing that will ever endanger the reputation of Tokonami, Hamano, Hirashige or Ogyo. The most the whole thing was for being the merit of former years. Any search for real genius would prove a exhausting endeavor. There were an exhibition numerous works other than those received by the Department of Education for public view, but nothing that they served to raise or discount of the true artist.

Taking those that were official awards there are one entitled *Ze Sawa Ko* by Kiyotata Kabuchi, which although winning only second place, has been highly praised. The artist lived for a long time in the neighborhood of the famous old temple and in some sense carried on the tradition by and the scenes inspired him. He has tried to make the work an essence. But his mind could not reconcile such beauty with the modern age, it harked back to the Aidera period (1561-1573), when river pirates were numerous down the Yodogawa. The painting is lively, partly because it is in the form of a memory of a time that appeals. In the center is a local beauty and some ladies, in which the old pirates are depicted as a dangerous and in a manner for purity of a neighboring town. It is a work of a demonstrative mood. Perhaps it gives the artist labored to express the of a time gone, contrasting with surging mood; and yet one cannot feel it to be a bit of poetic prose. The spirit is there but the form is lacking. His artist is representing more than a go human figures on the two folding screens, reason is so considerable, but the composition and color are not sufficiently charming to warrant his coming in the same position as yours. In the same honor can we admit that the arrangement is pleasing and the artist quite convincing.

[illegible] Kiyoshi Kobayashi [illegible] a good piece. [illegible] Unfortunately [illegible] the two [illegible] the [illegible] Fuji-no-Gold of the [illegible] and [illegible] to the [illegible] of the Shijo school. In painting birds, flowers and [illegible] he is [illegible]. There is [illegible] passion for which [illegible] [illegible] [illegible] the Fine Arts Exhibition the [illegible] to [illegible] on [illegible] [illegible] [illegible] that indicates [illegible] [illegible].

Another picture in the second class is [illegible] by [illegible] entitled [illegible]. This [illegible] lady is [illegible] of the Shijo school and is a [illegible] [illegible] [illegible] [illegible] [illegible]. She is perhaps the [illegible] of any other living female artist in Japan.

Now this sort of thing is almost as ruinous in art as in society and politics. Those whose progress lies along the line of imitating others can never hope to create anything immortal. The idol they worship fails to produce its like. And so in art they make as big a bungle as those imitating Napoleon and Bismarck are doing in war.

In Japan fame depends on getting a prize, and thus any nameless experimenter with the brush can win fame should the Department of Education happen to award him a prize for a picture. And so the soil cultivated by these day-dreamers of vanity produces intolerable fruit. I have observed the same offence season after season. Better one or two works of enduring merit than this vast array of insignificance. So much inglorious effort is truly pathetic. Certainly there was in this season's exhibition nothing that will ever endanger the reputation of Hokusai, Utamaro, Hiroshige or Okyo. To me the whole thing was far below the merit of former years. Any search for real genius would prove an exhausting endeavor. There were on exhibition numerous works other than those selected by the Department of Education for public view, but neither did they excel in what we demand of the true artist.

Taking those that won official awards, there was one entitled *The Sumida River* by Kiyokata Kaburaki, which, although winning only second place, has been highly praised. The artist lived for a long time in the neighborhood of the famous old stream and became enamored of its silent beauty, and the scenes haunted him till he tried to make them immortal on canvass. But his mind could not reconcile such beauty with the modern age; it harked back to the Meiwa period (1764-1771), when river picnics were more of a dream and joy forever than at present. He portrays a lively party wrapped up in merriment as a feature of that bygone age. In the center is a boat bearing the name *Yoshino*, in which the chief person is the daughter of a *daimyo*, and in the smaller party of a neighboring boat is a vassal in less demonstrative mood. For three years the artist labored to express himself in this picture, contending with varying moods; and yet one cannot but feel it to be a bit of poetic prose. The spirit is there but the form is lacking. His effort at representing more than 30 human figures on the two folds of a small screen is brave, no doubt, but the composition and color are not sufficiently distinguished to warrant his confidence in his own powers as yet. On the whole, however, one must admit that the arrangement is pleasing and the effect quite charming.

Summer Evening by Keigetsu Kikuchi, which also took a second prize, has considerable merit. The artist is a young man from Kyoto, who has taken the same prize now three times. He is a foster-child of the artist Hobun Kikuchi and inclines to the manner of the Shijo school. In painting birds, flowers and portraits he has few equals. Though the picture by which he chose to be represented at the Fine Arts Exhibition this year is by no means one of his best, it yet reveals some new motives that indicate a growing mind.

Another picture in the second class is one by Madame Shoyen Uyemura entitled, *Moments before the Dance*. This Kyoto lady is also a pupil of the Shijo school and is particularly clever in depiction of fair ladies. She is perhaps the superior of any other living female artist in Japan

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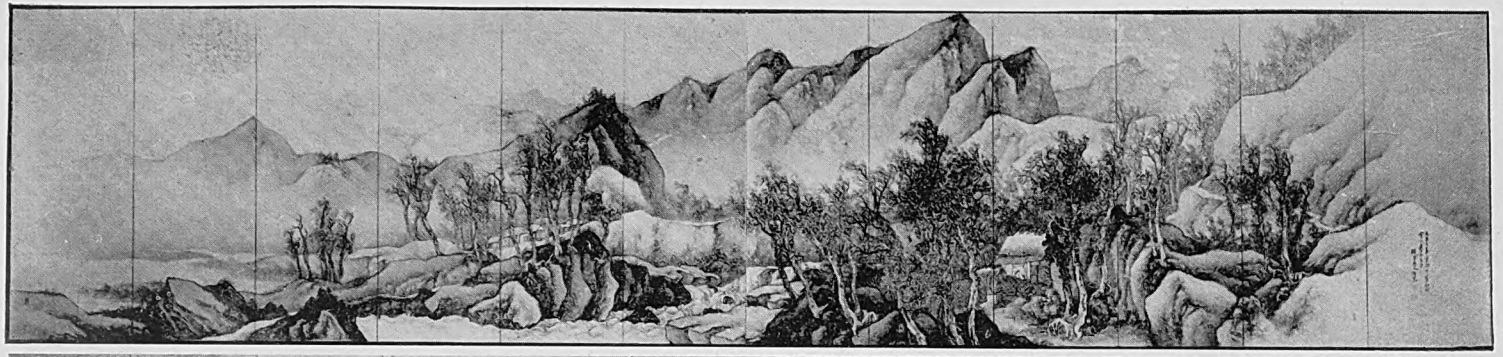

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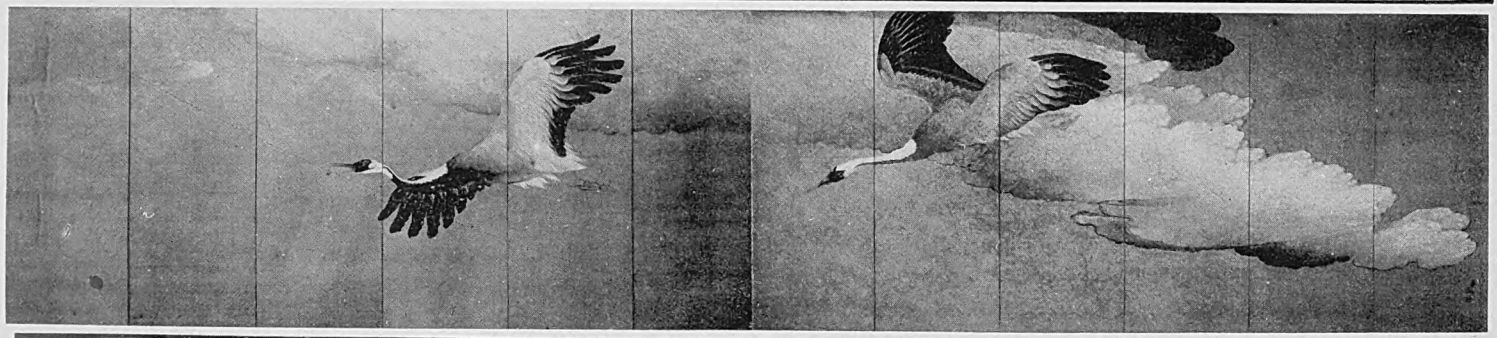

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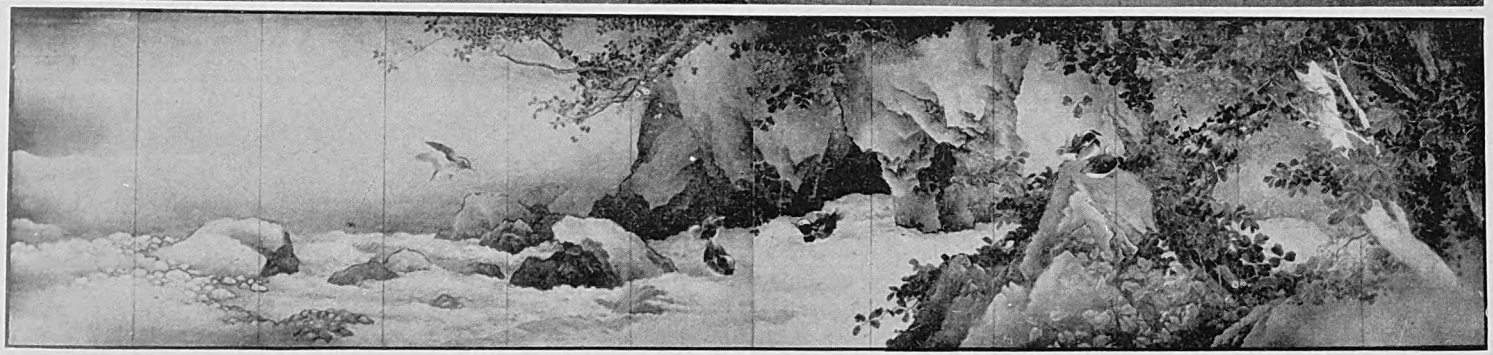

1. SOUND'S OF AUTUMN: BY KEIGETSU MATSUBAYASHI
2. FLYING CRANES: BY KWAKÔ TSUJI
3. LANDSCAPE: BY SHUHO IKEGAMI

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Three Scenes in Hiyei by Manshu Kawamura, and The *Flying Cranes* by Kwako Tsuji, also received second prizes. It is evident that Kawamura has reached the limit of development, though the standard is a very high one; he shows no improvement over former efforts. Tsuji on the other hand proves that he is constantly on the ascent, engaged in a searching struggle after originality. All these are from Kyoto, and indeed the Kyoto artists for the most part seem to have carried off the laurels this year.

Kwansetsu Hashimoto who took a second prize last year has been honored similarly this year for his picture entitled *The South Land.* This Kobe artist is evidenly of the Yojo school and loves Chinese scenes. His picture shows a scene in the south of China, a river scene it is; and is very touching and impressive. There is an overflowing freshness and merriment about it that are very pleasing. Few visitors to the exhibition can readily forget the cheerful activity and vivid life of this scence from the South Land. Its golden boat-sails over silver waves are a revelation in color possibilities, while swallows, suggestive of the season, but increase the impression of vivid life. Perhaps his figures are a little too model-like to be wholly life-like.

A sketch of *Turkeys* in indian ink by Hyakusui Hirafuku is quite interesting, and such pictures are very popular in Japan at present, this one having always crowds before it. The same artist had a picture of ducks at the Taisho Exhibition but the turkeys are a great improvement on the former effort. The artist has a passion for painting turkeys and has spent much time in rural parts studying their ways and habits. He has even kept them as pets and fed them day by day for years to gain their spirit and temperment. Such an artist deserves to succeed and he *does* succeed.

A *Landscape* painted by Shuho Ikegami reveals a drifting out of modern atmosphere to a great extent, and is apt to cross the grain of the modern mind. But Kaho Kawakita in his landscape of *Shiobara* in autumn, depicted on a pair of screens, strikes a warmer note. Koyo Omura's painting of *A Washing* represents a vogue now almost out of fashion, but yet interesting for its sentiment and pathos. The brush work here is quite well done. A certain degree of original genius is revealed in Baisen Hirai's *Royal Court* and his *Lyang-ho River*; but while his brush is quite realistic his overdecoration is faulty. *Rain on Yoshino* by Hobun Kikuchi is a fine bit of impressionism, revealing true depth; and *The Place Where Plums Bloom* by Getsujo Mori is very true to rural nature, if not so successful in manipulation of color. *Clear Autumn Day in the Mountains* by Kogyo Terazaki is perhaps one of the best illustrations of our landscape painting, the scene being taken from Shinano. Hitherto this artist was admired in a general way, his genius being somewhat of a suffused range, but now he is recognized as particularly a master of color.

Gyokudo Kawai has three interesting paintings of the famous mountain, *Komagatake*, among which the one entitled, *Before a Summer Shower* is the best. The *Black Peony* by Somei Yuki represents the Chinese tale of Ryu Kun, the hero keeping cows instead of peonies, after the fashion of the day; and he called his cow, his black peony. But the artist has evidenly failed to represent successfully the personal touch he doubtless

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Three scenes in Egypt by Alfredo Kinnaman, and The Village Church by Fernando Tarigi, also received second prizes. It is evident that Kinnaman has reached the limit of development, though the standard is a very high one; he shows no improvement over former efforts. Tarigi on the other hand presents a picture which on the canvas, suggested in a convincing strength of atmospheric light. All these are from Ayotzo, and indicate the Spanish for the most part seem to have carried off the honors this year.

Alexander Harbinson, who took a second prize last year, has been honored a silver medal for his picture entitled The Land Lord. This scene, which is evidently of the Welsh school, and bears Chinese [illegible] in the season of Chinese [illegible] and [illegible] [illegible] [illegible]

sought. Kogetsu Matsubayashi's *Sawa's of Autumn* suggests an art of the past, and is of minor merit. A sixfold screen painted by Ohori Konokiina as *Aiyo*, with its Chinese figures, shows some bold strokes of the brush, but one cannot gaze at it long. *Swaying Arrows* by Hakusan Tsuchida is rich in content and the forms well drawn, also on a sixfold screen. The effort at depiction of female beauty is well done. It is significant that the angels in this picture run up to heaven the earth, whereas hitherto our angels have always been represented as above it.

Of the 130 pictures done after the manner of western artists what is one to say? Kotaro Nagahara's *Awaiting Spring* was remarkable as an attempt at foreign style on a screen, this effort being original with him. It is a mere decoration and calls for little sentiment, nor does it appeal to one's sense of beauty. Kaisaku Kodai's *Morning Glory* and *Chrysanthemums* are painted on a sixfold screen, and would have had a better effect had the background been gold instead of silver. *Waves Rock and Waves* a *Hawk* by Takamori Oo have larger figures than are usual in art, but they seem quite natural. Kunishiro Shinkai's *Sawa's* shows genius and has fine lines of harmony and color. *A Hawk* by Hironori Nakazawa is characteristic in its light touches and rich colors. There is a certain dignity in a picture by Shinro Ando Okada entitled *Awaiting*, where a lonely woman stands on the seashore. Kunosuke Shirataki is well known for his accuracy of line and surness of hand.

Among some 40 pieces of sculpture one was impressed by the stress laid on form in preference to soul and thought. This constant insistence on artificiality was not a pleasing feature of this department. Tamio Asahura's *Fawn* won a second prize, and the effort really displayed considerable talent. The artist is professedly a student of fleeting impressions. *A Day* by the hand of Daimu Tatehata is done from life and represents a moment in vivid life. Uchiro Ogura was delighted on receiving an award for his piece entitled *My Mother*, as he did it under the inspiration of sacred memories of his departed wife who was so anxious he should obtain an award.

Why the Fine Arts Exhibition of this year did not call forth the skill and genius of former years is an interesting question. It may have been due to the war. It is certainly not due to a falling away from our old love of art and our skill in reproducing it. But our artists are struck dumb in the presence of European barbarism; they stand in breathless anger and inactivity before the unpardonable desecration of immortal works of art by the hordes of Western militarism; their spirits are crushed and they can do nothing. After Peace returns we shall hope for a revival and we feel that we shall not hope in vain.

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Of the 136 pictures done after the manner of western artists what is one to say? Kotaro Nagahara's *Remaining Snow* was remarkable as an attempt at foreign style on a screen, this effort being original with him. It is a mere decoration and calls for little sentiment, nor does it appeal to one's sense of beauty. Katsuta Koda's *Dishevelled Chrysanthemums* are painted on a sixfold screen, and would have had a better effect had the background been gold instead of silver. *Flower Beds* and *Taking a Walk* by Takanori Ono have larger figures than are usual in art, but they seem quite natural. Kunishiro Mitsutani's *Sandhills* shows genius and has find lines of harmony and color. *A Light* by Hiromitsu Nakazawa is characteristic in its light touches and rich colors. There is a certain dignity in a picture by Saburosuke Okada entitled *Eventide*, where a lonely womans stands on the seashore. Ikunosuke Shirataki is well known for his accuracy of line and sureness of hand.

Among some 40 pieces of sculpture one was impressed by the stress laid on form in preference to soul and thought. This constant insistence on artificiality was not a pleasing feature of this department. Fumio Asakura's *Fountain* won a second prize, and the effort really displayed considerable talent. The artist is professedly a snatcher of fleeting impressions. *A Peep* by the hand of Daimu Tatehata is done from life and represents a moment in vivid life. Uchiro Ogura was delighted on receiving an award for his piece entitled *No Delusion*, as he did it under the inspiration of sacred memories of his departed wife who was so anxious he should obtain an award.

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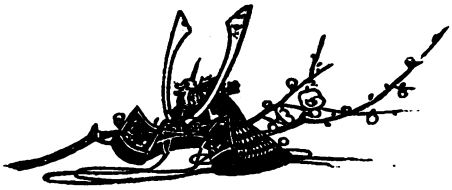

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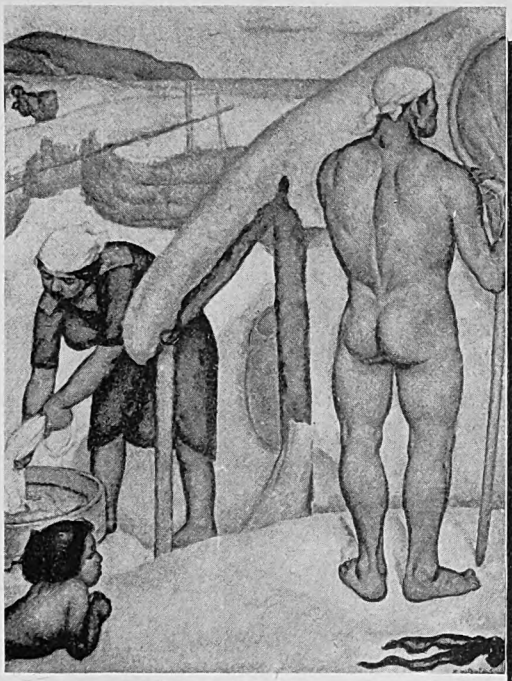

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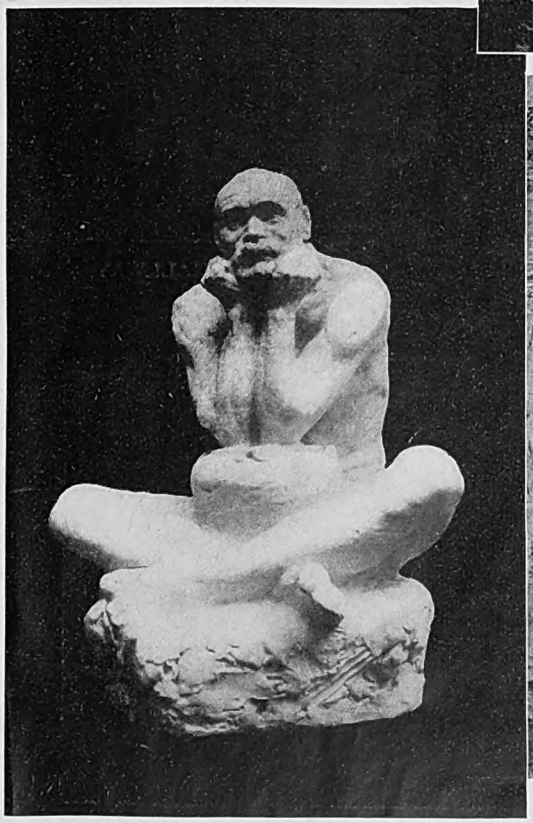

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1. SANDHILLS: BY K. MITSUTANI
2. A PEEP: BY D. TATEHATA
3. NO DELUSION: BY U. OGURA
4. A LIGHT: BY H. NAKAZAWA

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JAPANESE INNS

By HITOBITO

THE inn as a regular establishment was not known in Japan before the Tokugawa era. Even then the first hostelries were mere stopping places where the traveler could find something to cat and perhaps a place to make his bed. As a rule the traveler of those days carried all the necessaries of his journey, including food and bedding. It is said that the big bag on all representations of the god *Daikoku*, one of the seven gods of happiness, is significant of the immemorial custom of travellers carrying the requirements of the journey on their backs. This habit of carrying all one's necessities on one's back is a very old one in Japan, and is practiced by many even today. The bag usually included clothing for the journey, rice, flint and steel for making a fire and so on.

To the people of old Japan fire was a sacred thing. It had always something of mystery about it. No one would ever permit another to make fire for him ; each struck his own spark and kindled his own blaze. It was this custom that necessitated the taking of flint and steel on every journey.

In the still remoter days before inns the traveler had to camp by the way under tress or in other suitable places ; and the leaves of trees were used for dishes at meals.

As far back as the eighth century there were houses in post towns where the traveler might be accommodated for the night, but they were not really inns. These post towns or *eki* were for the purpose of facilitating communications, and fast horses covered the distance between them under government auspices. They were not public carriers or even messengers but the servants of the government to keep the officials informed as to happenings and conditions. Each rider carried with him a bell of authorization, which gave him the right to commandeer a horse when the one he rode was tired. The first inns at these post towns were for the purpose of accommodating the government officials.

Though the traveler brought his own fire-kindling apparatus, he had to pay for his firewood, which cost him about six *sen*. The charge was known as *kichin*, and presumably the wood was for the kitchen, though how many rooms the inn boasted is not now known. The guest built his own fire and cooked his own meals. He likewise made his own bed and made himself as comfortable as he could, and the landlord fed his horse. In later times the landlord began to furnish hot water to the guest and even beds and bedclothing. This was about the early part of the 16th century, at which period the modern Japanese inn had its rise.

In 1615 we find the charge for firewood at the public inn was 8 *sen* and for feeding a horse 16 *sen*. As a matter of fact in those early inns more attention was given to the horse than to its master, which

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accounts for the higher charge for animals. In the year 1659 we find the charge was 20 *sen* for lodging a traveler and furnishing him with fuel. At this time the *bakufu* authorities issued rules and regulations for inns, which had to be scrupulously observed. Such rules included fixed charges for everything. Later in the Tokugawa period inns appeared which afforded food as well as lodging, and the charge for both horse and master was about 64 *sen*.

At this time there were two classes of inns, one a general or superior inn where the officials always put up, and another of less pretension where the more humble travelers could find accommodation. When the rule was insisted on that all *daimyo* should reside in Edo for a certain portion of each year, numerous inns sprang up for their accommodation along the way between their respective states and the Shogun's capital. The arrival of the great man and his numerous retainers at the official inn was a time of much activity, for the whole town seemed to be occupied by strangers. The date of arrival was always previously announced, and the entire population looked forward to the important event with awe. In front of the inn where the *daimyo* stayed was set up a big signboard bearing the great man's name. All other travelers had to find lodging in neighboring towns at such a time. In and around the town huge watch fires blazed all night showing that a strong guard of warriors was ever on the watch for an enemy. All the other inns of the town were filled with accompanying *samurai*. Needless to say these official inns lost nothing by accommodating the *daimyo*. Some of these inns had attained unto such fame and prosperity that about the year 1866 they were charging as much as ¥14 for a bed and two meals: and ¥6 for luncheon only.

In the early days of the Meiji era a new law was issued for the regulation of hotels. These prescribed that no criminal or minor could engage in the hotel business; and a landlord who ceased to do business for six months lost his license. All hotels were subject to police inspection so as to guard against accidents and improper guests. Innkeepers were encouraged to form associations and reach an understanding as to proper rates for guests. Inns with a certain number of rooms had to be built with two stairways so as to facilitate escape in case of fire. The names of guests had to be carefully entered on the hotel register. Even today these rules are still observed.

Upon arriving at a Japanese inn the guest is met by the master and servants, welomed politely and conducted to a room. Then a maid serves him with tea and cake; and if it is at night his bed will be laid down by the servant. He will find a hot bath ready any time he wants it. On one or two sides of the room a veranda runs, with sliding doors of paper between the room and the outside rail of the veranda, where shutters are run along at night. There is no way of fastening oneself up in these rooms, as the *shoji* may be opened by any one at any time. The guest is guarded from outside by the wooden shutters. But he is exposed to his next-door neighbor in the inn. Foreigners are usually anxious about these conditions, but Japanese are never disturbed. Supper, bed and breakfast are included in the rates per day, but luncheon is extra. All meals are served in the room of the guest. There are three rates, according to accommodation: ¥ 2, ¥ 1.50 and ¥ 1. In some of the back-country inns the charge is only 50 *sen* a day.

In most Japanese towns there are still some of the *kichin* inns of the old days, where the poor man can find a place to prepare his own food and be charged only for the wood. In Tokyo however they are to be found only about the outskirts of the city.

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THE ZANGÉ MONO-GATARI

By "ARIEL"

THE *Zangé Monogatari* is a tale first published abut 1635 A.D., in the early years of the Tokugawa era. As the name implies, it is the story of a confession. At times the story has gone under the title: *Shichi-nin Bikuni*, the Seven Nuns, for it is the account of experiences in the life of seven female recluses. Just who the author of the tale is no one knows. The volume appears to have had its origin in a desire to show the beneficent influence of Buddhism. Seven nuns meet in a room and converse over their former lives, and as to how they came to choose the life of the cloister. In style and tone it represents somewhat the contrariety of the *Decameron* of Boccaccio and has also a tinge of the Arabian Nights. How the same shade of thought and sentiment should have touched both sides of the world at about the same time is a question that cannot now be explored, but it is significant and interesting, suggestive of the all-pervasive Spirit:

One day a nun was on her way to visit the Zenkoji, the great temple of the province of Shinano, situated at Nagano, when she stopped the night at a certain house, where she came across another nun. Both talked pleasantly, the one remarking gratefully on the kindness of the other. When it came to preparing the bath both of the women drew the water together and kindled the fire to heat it. One bore the name of Ko-Amida-Butsu and the other Kon-Amida-Butsu. On or about the 20th of September five other nuns dropped in at the same house. The seven spent most of the long autumn night telling the chief experiences of their lives. The plan reminds one somewhat of the Canterbury Tales, but, diversely, all are in this case of the same profession.

The first tale is by Shiragiku, the name meaning white chrysanthemum. She was a novice only thirteen years of age, and the daughter of a *samurai* in the province of Tamba. Her father, having met with defeat in battle, had wandered at will over various provinces. Finally, being beset with dire poverty, there was nothing for it but to sell his daughter, which he did to a certain house in the *demi-monde* quarter of Kyoto, where her name was changed to Shiragiku. In time she fell in love with a young patron named Akitada and promised to be faithful to him. However, through unavoidable circumstances, Akitada had to take a journey to a far country, and had to part from his white chrysanthemum. As is the way of things, another lover now appears in the person of a youth named Toki Kingo, whose father was governor of the province of Mino. His sweetheart he redeemed from the house of ill-repute for a large sum of money and brought her to his home in Mino, where she was loved and cared for by her husband, to the envy of all the

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wives of the neighborhood. But the white chrysanthemum could not banish from her heart the affection she had for her first love, Akitada, who had now returned from his journey and was in despair as to the whereabouts of his flower. A former servant-maid of the white chrysanthemum heard of Akitada's grief and told him where to find her. He forthwith indited a letter setting forth his undying affection in heart-rending terms, enclosing a lyric of his own composition:

Azumaji no
Mi-no-nara hana ni
Chigiru tomo
Nareshi oiki no
Kage na wasureso!

(O Love, thou dost pledge thyself to fruitful bloom with the plant of a province eastward, but forget not the shade of the old-time tree!)

On reading the letter, and perusing the poem of love profound, Shiragiku was no more herself but sank down in grief and tears. Her husband, Kingo, found her thus steeped in sorrow and would know the ground of her lament. It was something too sacred for her to lie about, and so she up and told him all. When he read the love epistle and saw the lyric he sat down and wrote this poem:

Yukite miyo
Miyako no hana no
Chira nu ma ni
Azuma no haru wa
Tonimo kakunimo!

(Ere the flower of the western capital falls, go and see him: it may only be spring-time in the eastern province!)

And thus Kingo sent her back to Kyoto to see Akitada; and when she arrived at the inn where he lodged, he would not see her face to face, from a sense of duty. But when he read the poem of Kingo he was so impressed by the latter's benevolence that he yearned with unspeakable desire to have, once more, his white chrysanthemum; and the yearning was so terrible that he was seized with an illness and died. Shiragiku could no more return to Kingo, but overwhelmed with sorrow, abandoned the world and devoted her life to saying masses for the soul of her departed lover, and wandering through all lands in pilgrimage and penance to appease the spirit of him who had gone before.

The second nun, the Lady Sakyo, was a person of some forty years or more: and before taking the veil had been a resident of Ichijo in the city of Kyoto, where she was the wife of one, Sakyo by name. A beautiful little boy was born to them, and they enjoyed him all to themselves with delight unspeakable. The boy grew in wisdom and stature and was the pride of his parents. At the age of four years the child grew still more handsome and clever; and the father had a crane cooked that its flesh might be his first meat. While the father was carving the crane the knife slipped and struck the child. In spite of the care of parents and the best medical attendance the wound poisoned and the child died. The father was in despair over the loss of his only son and heir. He could not get rid of the idea that the child had died at the father's own hand. "I have killed my son, my only son!" he went about uttering to himself until he bordered on madness. One day the seized a dagger and plunged it into his breast. The wife was preparing to follow her husband into the unseen, but the priests besought her to live on and pray for the repose of her husband's soul, and for her lost child. So she forsook the world, took the veil and set out upon

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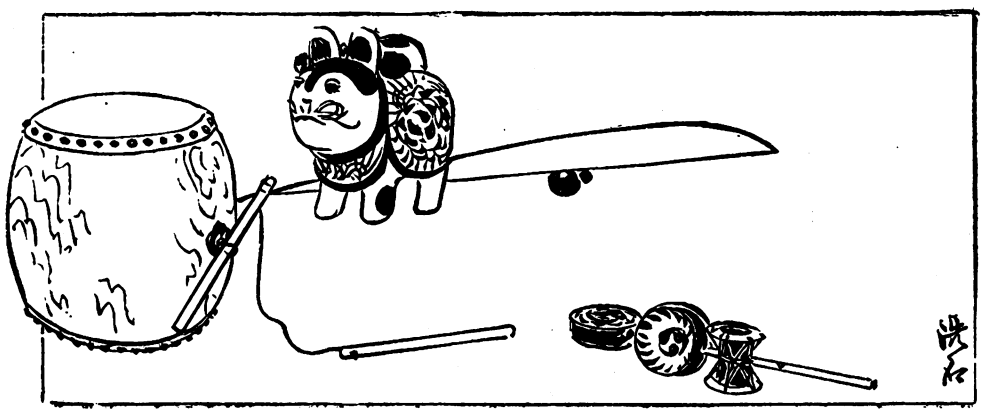
a pilgrimage of all holy places in the garb of a nun.

The tale of the third nun, Hanakazura, a woman also over forty years of age, begins by intimating that she was the daughter of a Hokumen-no-bushi, a *samurai* of the Emperor's bodyguard. Early in life she was betrothed to a man from Totomi province, whose name was Okuyama. The man's master received appointment as Governor-General of Kyushu and Okuyama had to accompany him. This parted him from his wife; and for a long time she waited for tidings of him in vain. However, one autumn day a man appeared in Kyoto, who proved to be a messenger from Okuyama, Toyoda by name. He told the wife that her husband had been taken up with warfare, and though the conflict was not yet ended, he could no longer do without his wife and had sent Toyoda to fetch her. Hanakazura was overjoyed at the prospects of seeing her husband once again, and set out at once for Kyushu. On their way there the pair stopped at an inn near the end of the journey, where they were informed by the host that a fierce battle was proceeding in which the Governor-General of Kyushu was beseiging the castle of Seburiyama. This made Hanakazura extremely anxious as to the safety of her husband; so she forthwith despatched Toyoda with a letter to Okuyama, telling him that she had arrived in Kyushu. Three days afterwards Toyoda returned to her, bringing with him on a sedan-chair the remains of her husband. Toyoda had a poignant tale to tell. He had handed the letter to Okuyama and the husband had read it, but just then the enemy made a fierce onset, in which Okuyama was killed while bravely fighting. The poor wife was now disconsolate. She had traveled all the way to see her loved one, and death had taken him just at the moment of meeting after long and trying separation. There was no more happiness left to her in life; and what could she do but give up the ways of women and retire to pray for the soul of the departed one? She like the others had made pilgrimages to the chief shrines and for the same purpose as they.

(*To be Continued*)



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(*To A. Chamberlain*)

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MAGIC FROST

Kokoro-ate ni

Orabaya oran

Hatsu-shimo no

Oki madowaseru

Shiragiku no hama !

*

If it were my wish

White chrysanthemums to cull,

Puzzled by the frost

Of the early autumn time,

I perchance might pluck the flower !

Ochikochi Mitsune (10th Century)

Tran. by Dr. Clay MacCauley

Note.—The poems seems to mean that as the frost has made all the chrysanthemums the same color, if the poet wished to pluck a white one he might do so by chance but it would be more by good luck than good management. Whatever be the interpretation the poem presents a picture of beauty that all in Japan have seen and can appreciate. How was the chrysanthemum thought of by poets in Europe a thousand years ago ?

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SHIKOKU SCENES

By F. YAMAZAKI

AT the gateway to the island of Shikoku stands the beautiful island of Awaji, just opposite Suma and Akashi on the mainland, and guarding the entrance to the Inland sea. Justly famed for its many fair scenes Awajishima has been mentioned in Japanese poetry even as far back as the period when were composed the poems of the *Hyakunin-isshu.*

One of the most alluring places on the island is Yura, the harbor of which faces Tomagashima in the province of Kii, the distance to the island being only two miles. The strait between the two islands is known as the Kitan, whereon is a fort guarding the inlet from the Pacific. Being thus in the zone of fortifications no photographs can be taken by visitors. Otherwise Tomagashima is not of any great importance, except perhaps as a source of seaweed supply.

Another islet near by is Eshima, also mentioned in the ancient poetry of Japan. It is for the most part a lofty rock rising out of the blue waters around, remarkable for its shades varying through yellow, black and red. Two ancient pines crowning the summit of the rock add to its picturesqueness. A poet of old Japan refers to the scene thus:

Akashi-gata
Eshima wo kakete
Miwataseba
Kasumi no ue mo
Okitsu-shiranami!

(Gazing toward Eshima from the shores of Akashi one perceives white waves even, above the blue haze.) This verse was composed by Fujiwara Shunzei.

On the west coast of Awajishima is the harbor of Fukura at a point extending about a mile and a half into the sea, between which and Kagoshima in Shikoku is the strait of Naruto, gate of the sounding water. For in the middle of the one-mile space dividing the islands there is a huge rock round which the rising or ebbing tide roars with an echoing thunder like a Niagara. The whirlpool resulting from the ebb-tide flowing out from the Inland sea is some sixty feet in circumference and will immediately swamp any boat coming within its coils. From all parts people come to hear and witness the mighty force of the ancient tides of earth at this wonderful spot.

A further place of interest in this region is the famous temple of Tairuji in the province of Awa. It is said to have been

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Akashigata
Ishima wo hakete
Miwatasaba
Kasumi no ue mo
Okitsu shiranami!

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A further place of interest in this region is the famous temple of Tairuji in the province of Awa. It is said to have been

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established by the noted priest Kobo-daishi, who had an image of Fudō-sama placed and set up here by order of the Emperor Kōwa-tennō. Tradition says that in modern times a great temple used to remain in the district, but the famous priest with his seven disciples and for disciples dwelt, drove the spirit into its own hole and sealed it up forever. The temple stands on the summit of a picturesque eminence which descends on the north and south into deep valleys. The northern valley is too steep for access except by ladders. In the temple precinct are four remarkable rocks, well known as the caves of the dragons, which one may enter through an aperture some ten feet in diameter. There is where the big serpent was sealed up by Kōbō-daishi. One petrified dragon, or rock, shows the cave clearly, sleeping with its eyes closed. The rocky wall on the right is quite steep, and on the rocky side of the path, and on the wall of steep, said that the place will accommodate [illegible] social meditation.

At Sugu there is an extraordinary bridge made of [illegible] and other vines, measuring [illegible] feet long. It is [illegible] long and about [illegible] feet wide and hanging in a [illegible] [illegible] living network, capable of sustaining the weight of passing travellers. In the network is woven something resembling the space between the meshes being about [illegible] inches, one can see the roaring torrent below as one walks across, which does nothing to relieve any tendency to nervousness. The bridge is regarded as one of the most [illegible] kind of remarkable [illegible].

Takayama, in the province of Suruga, is a town of about 9,000 in population. One may still see there the residence of the famous castle of Takayama, which formerly belonged to Lord Matsudaira Yorichika, a relative of the Tokugawa family. Only the main keep and the outer wall now stand, and afford a picturesque sight from the Tokaido road.

Fukusaku, or the mountain of five [illegible], is a beautiful elevation which at [illegible] Gifuchō like to take in. The hemispherical covered pines, oaks and [illegible] the summit is [illegible] rock, one of the five peaks, and overlooking the [illegible] of [illegible] that [illegible] in the Edo period. In the precincts of Sumiō there is also an island known as Hirōjō, which affords some very charming [illegible] views, not inferior, it is said, to those seen in the Yokohama [illegible]. The rock, detached one [illegible] and as Tōhō-ji, a beautiful bay, and provided to Kōsaka village, which one [illegible]. A path will bring one to the top of the hill, where pleasure-seekers [illegible] and they [illegible] a pleasing scene. The vistas from the summit is grand, affording magnificent views of Suruga, Izu and Kanbara. The green fields and wild flowers that adorn the hill in summer make it a pleasant retreat for one requiring rest. It is also famous for its

established by the noted priest Kobodaishi, who had an image of Kokuzo Bosatsu carved and set up here by order of the Emperor Kwammu. Tradition has it that in ancient times a great serpent used to terrorize the district, but the famous priest with his sharp dagger used for despatching devils, drove the reptile into its cave where he sealed it up forever. The temple stands on the summit of a picturesque eminence which descends on the north and south into deep valleys. The northern declivity is too steep for ascent except by ladder. In the temple precincts are four remarkable rock caves known as the caves of the dragons, which one may enter through an aperture some ten feet in diameter. Here is where the big serpent was sealed up by Kobodaishi. One penetrates about ten feet when the cave abruptly drops into a fathomless abyss. The rocky wall on the right is quite suggestive of the scaly hide of dragons, and on the whole it may be said that the place well corresponds with its weird traditions.

At Soya there is an extraordinary bridge made of wisteria and other vines, spanning a rapid current below. It is 180 feet long and about 4 feet wide, the vines and branches being woven together into a living network capable of sustaining the weight of passing travelers. As the network is woven somewhat loosely, the space between the meshes being about 4 inches, one can see the rushing torrent below as one walks across, which does nothing to relieve any tendency to nervousness. The bridge is regarded as one of the most wonderful in a land of remarkable bridges.

Takamatsu in the province of Sanuki is a pretty town of about 40,000 in population. One may still see there the remains of the famous castle of Tamamo, which formerly belonged to Lord Matsudaira Yorishige, a relative of the Tokugawa family. Only the main keep and the outer wall now stand, and afford a picturesque sight from the Inland sea.

Gokenzan, or the mountain of five daggers, is a beautiful elevation which all visitors to Shikoku like to take in. The lower slopes are covered pines, oaks and cedars while the summit is of naked rock, one of the five peaks still showing the shattering effects of an earthquake that took place in the Hoyei period. In the province of Sanuki there is also an island known as Kankakei, which affords some very charming natural views, not inferior, it is said, to those seen in the Yabakei valley. To reach Kankakei one must land at Uchiumi, a beautiful bay, and proceed to Kusakabe village, whence one mile north will bring one to the top of the hill, where picturesque rocks and tiny waterfalls present a pleasing scene. The outlook from the summit is grand, affording expansive views of Sanuki, Bizen and Harima. The green foliage and wild flowers that adorn the hill in summer make it a pleasant retreat for one requiring rest. It is also famous for its

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DANKOREI, YASHIMA

ON SHODOJIMA, SHIKOKU

SHIKOKU SCENES

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moonlight and snow scenes in winter. Perhaps the best time for a visit is in autumn when the maple leaves are in their glory.

The Kotohira shrine stands on the side of Mount Zozu. Formerly the shrine was called the Kompira Daigongen. It is one of the best examples of the manner in which Buddhism adopted Shinto in order to win the sympathy of the Japanese. The shrine is dedicated to Oanamuchi-no-mikoto, one of the ancestral deities of Japan, who shares the honor with Daigongen, one of the Buddhist gods of India. Though the image of the deity is garbed so as to represent both Shinto and Buddhism, the government has classed the shrine as Shinto, so the foreign god is outsed. But the faith of its devotees has in no way been affected by government decision, they evidently believing that officialdom can have no power over gods. With the exception of the Ise Daijingu, there is perhaps no shrine in Japan which has a larger following and enjoys so generous a contribution from worshippers. All those escaping shipwreck come to offer prayers of thanksgiving to Kompirasama. The summit of the sacred hill is finely clothed with ancient trees, and the way down is lined on either side with shops of all kinds, the proprietors of which live on the investments of the visitors to the shrine. The population of the village is not more than two thousand.

Zentsuji is said to have been the birthplace of the great Kobodaishi, which took place there in 774 A.D. The priest is said to have gone to China to study Buddhism, and after his return he established the Zentsuji temple in honor of his safe return to his own land. Like a great screen the land rises all round the temple, which itself is on a hill. The buildings of the temple are very fine.

Matsuyama in the province of Iyo is distinguished as the birthplace of the poet Masaoka Shiki. During the Russo-Japanese war this place was used as a place of internment for prisoners of war. Toward the center of the town stands the old Matsuyama castle on a hill prettily covered with pines. The stronghold was erected by Kato Yoshiaki, one of the warriors of the famous Hideyoshi. Afterwards it fell into the hands of Matsudaira Sadayuki, brother of the stepfather of Ieyasu.

The Dogo hot spring is one of the oldest known in Japan. In the year 639 the Emperor Jomei is reputed to have paid a visit to the healing waters of Dogo, and the Emperor Chuai also visited the spa. The waters are slightly alkaline and afford a most refreshing bath. There are some six chief bathing places at Dogo, some for sick people and some for ordinary folk. Recently a new granite bath pool has been contructed, which is very fine. The hotels are good, most of them being three-storied, and the place has as many as 800,000 visitors a year.

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Kochi park in the province of Tosa is a pretty place which many tourists make a point of visiting. The park is on the site of the former Kochi castle which was once the stronghold of Kawano Mitsutsuna, a great warrior of old, and finally came into the possession of an ancestor of the Marquis Yamanouchi. Now only the tower of the castle remains, and the grounds were made into a park in 1872. The park has a great many beautiful cherry and plum trees.

Ryukuchi is a pretty spot at the southern end of the province of Tosa. High rocks jut far out into the sea, affording picturesque views. Owing to the irregular appearance of the rock formations they have been given various names, according to their shapes, as Pug Rock, Devil Face Rock, Carp Rock, Lion Rock and so on. On the whole it may be said that Ryukuchi offers the visitor some of the most charming natural views that one could desire.

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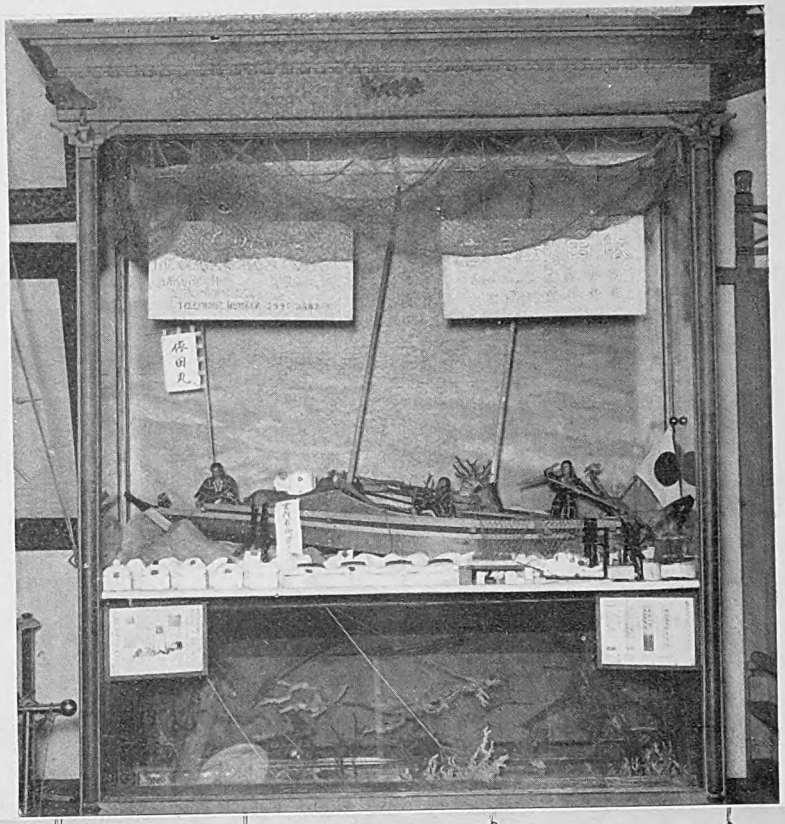

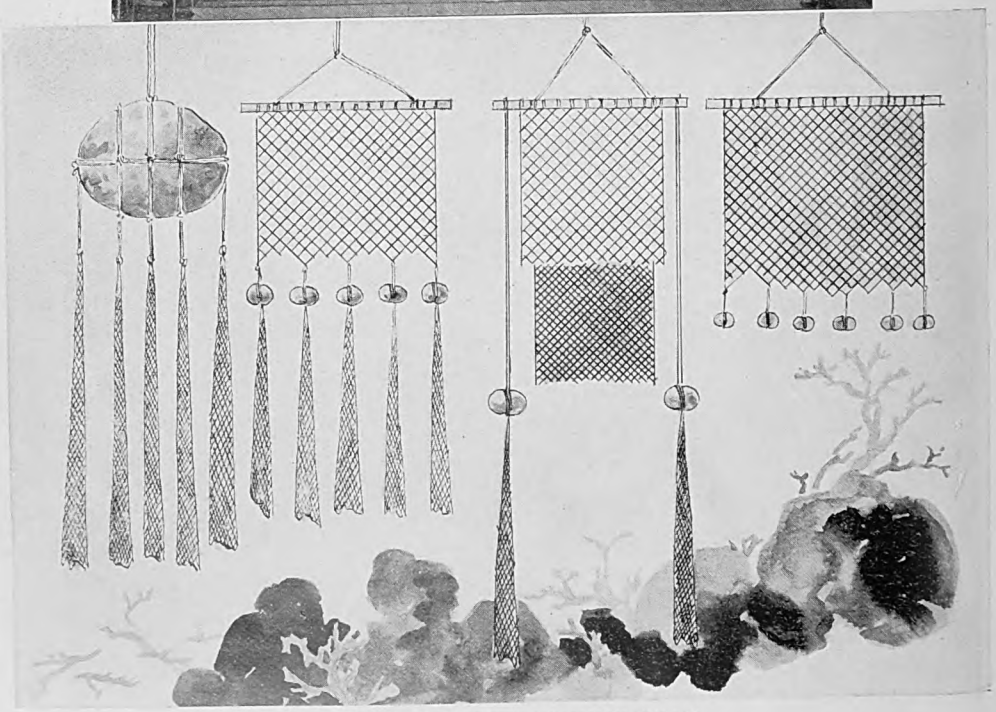

MODEL OF CORAL FISHING BOAT
CORAL NETS: FOUR TYPES

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JAPANESE CORALS

By Y. SANYA

FOR centuries Italy has been the main source of ornamental coral, but today Japan is taking an important place in supplying this valuable commodity. Though the Italians are still the most successful makers of and dealers in coral ornaments the Japanese are coming into close competition. In Italy for some time the supply has not been equal to the demand, and the deficiency has been made up from Japan. The Italians import the coral from Japan, work it up into the various ornaments and jewelery they deal in, and then export it again to other countries, and even back to Japan. It is safe to say that at least ninety per cent of the so-called Italian coral is really Japanese. Japan can, therefore, be regarded as the largest source of coral supply in the present day.

The most important coral regions in Japan are the four southern provinces of Tosa, Satsuma, Hyuga and Hizen. For firmness and beauty the Tosa coral leads all the others, with the additional advantage of abundance. The fame of Tosa coral is of long standing; but in Satsuma coral was not much exploited until about ten years ago, and there is now promise of great development there. The quality of the Satsuma coral, while not so durable as that of Tosa, is yet of great beauty and much admired for its richness of color. Similarly the corals of Hyuga and Hizen have not been long upon the market, and the amount taken is not yet large, but there are hopes of a bright future.

The corals of Kyushu are a larger species than those produced in Tosa. The Kyushu corals have branching, tree-like forms which easily lend themselves to ornament, while the Tosa corals admit more of manipulation for artificial ornaments and overlaying. The Tosa coral is either red or white, while Kyushu coral is mostly red. Some of this red coral is very beautifully shaded, varying in the same piece from light pink to dark red. The dark red commands the lowest value while the varying shades are the most valuable. The Italians subject the coral to a chemical process to produce desired colors; and they do it so skilfully that none but an expert can discover whether the coral has been chemically treated.

In the days of old Japan coral fishing was not permitted by the *daimyo*, who took pride in having the sea off their coasts cast up a red shade in the sunlight. After coral fisheries were begun at the commencement of the Meiji period they soon attained a flourishing condition. One of the most noted coral fishing villages is Tsukinada-mura; and the best grounds are just off the shore from the village at a depth of some 480 feet. Other villages engaged wholly in coral fishing are Shirakusa and Takatori.

From these places the boats go off with their crews, provisioned for one or

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From these places the boats go off with their crews, provisioned for one or

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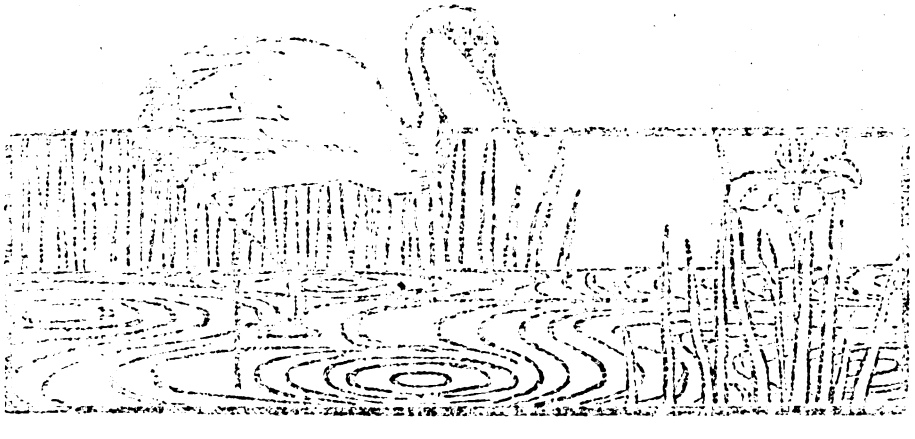
two days' fishing. They bring up the coral with long, narrow nets, smaller nets being attached to the ends to catch the delicate coral twigs that may break off. After a day or two of monotonous casting and drawing-up of these nets the fishers sail back to the village. If they happen to haul up a valuable piece, even if it be the first catch, the men will hurry back to the village at once to sell it. They are rather a shiftless sort, these coral fishers; and as long as their money lasts they are not anxious for labor.

The coral for the market is divided into three kinds: living coral, dropped coral and the dried variety, each of which is valued differently in commerce. The coral taken alive is the most valuable, for the color of the living tissue is very beautiful and untarnished. The dropped coral is that which has dropped from the net while being taken and has been caught a second time: and if the time since it was broken off is not long, the value is not very different from that of the living coral. The dried is simply dead coral, which commands the lowest price in the market.

The Japanese have themselves now begun to make coral ornaments as well as to export the coral wholesale. Most of the coral so worked is made into hairpin beads, rings, girdle ornaments, broaches, watch-fobs, cuff-buttons, scarf-pins, and so on. All the work is done by hand, and the designs are beautiful and artistic. Some of the carving on white coral is equal to that on ivory. There is on the market a good deal of imitation coral made from celluloid, used for beads, which finds sale because of its cheapness.

The annual value of the coral output in Japan is about ¥2,000,000, including ¥800,000 for Tosa; ¥500,000 for Satsuma; and about ¥700,000 for Hyuga and Hizen. There are about thirty coral dealers in Tosa, and one of them, Inouye, has a shop at Kanda, Tokyo. Other dealers are Sensuke Ogawa and Chubei Yoda in Nihonbashi-ku, Tokyo.



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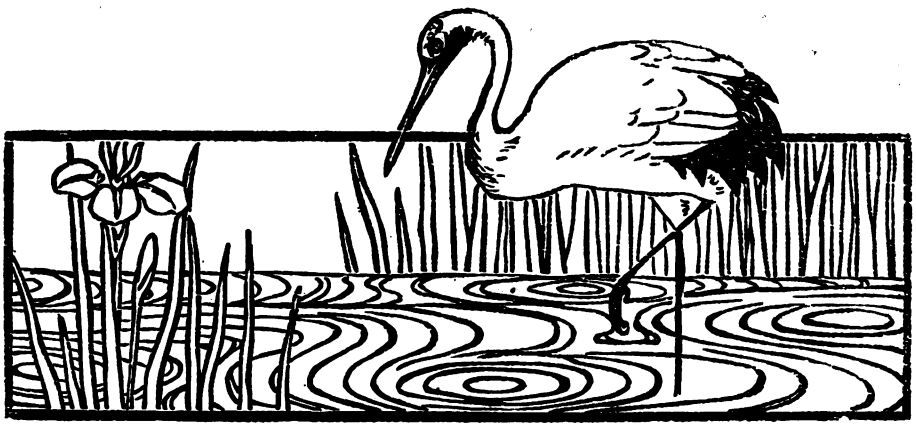

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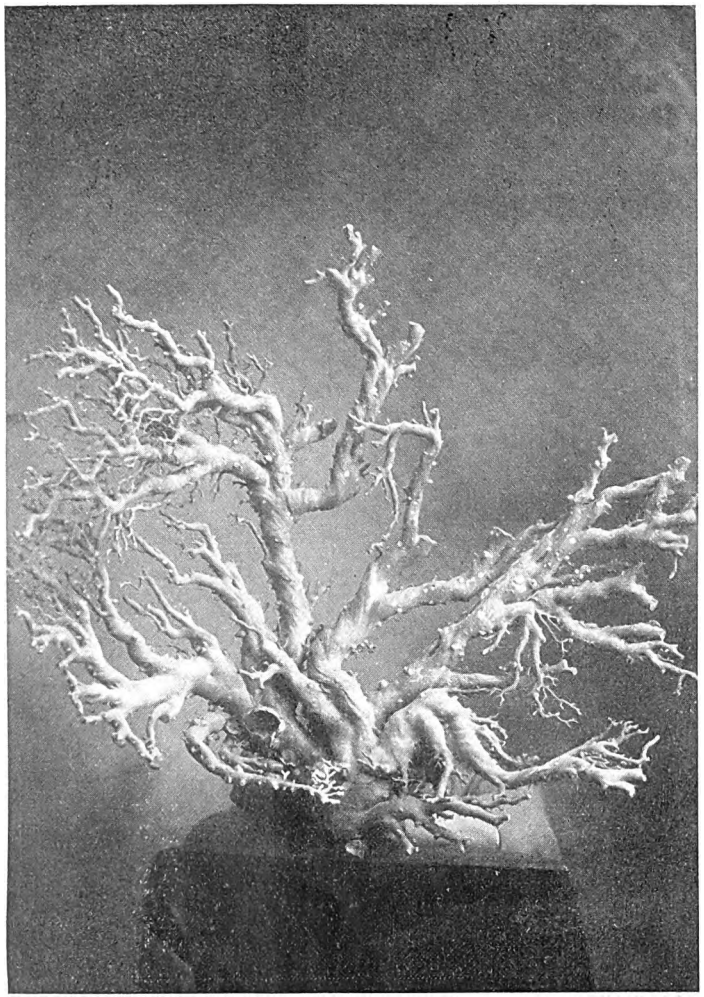
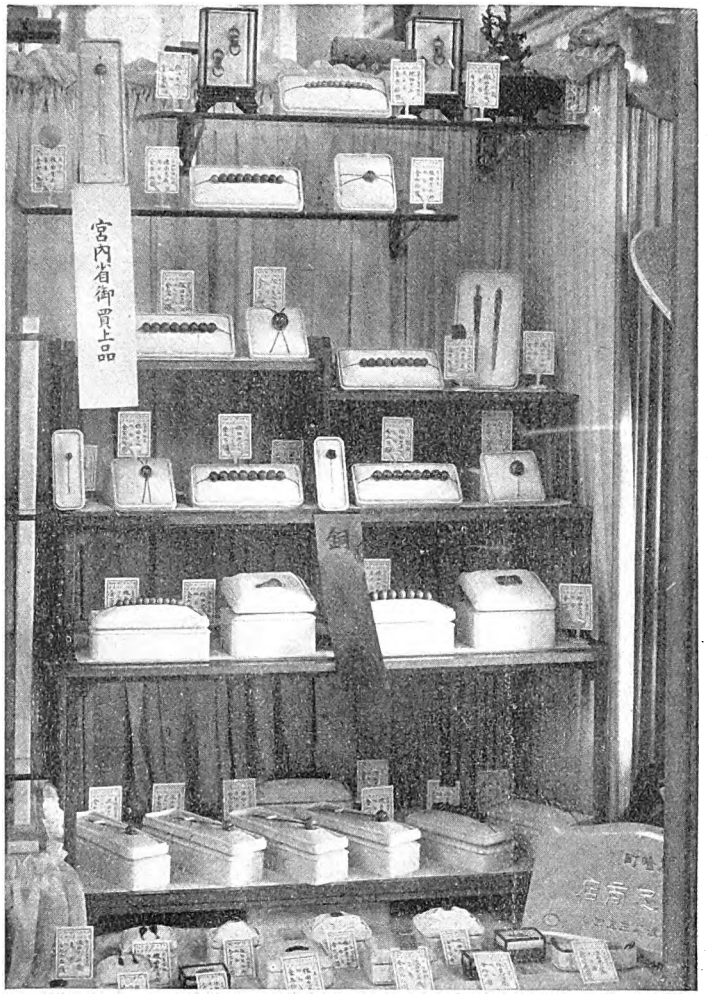


CORAL



CORAL ORNAMENTS

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ISLANDS OF THE SEA

By HANEMON TAMAOKI

AMONG the more interesting aspects of Japanese colonization in modern times are the successful attempts that have been made to occupy and develop the numerous islands that form the minor portion of the Nipponese archipelago. Torishima, or Bird Island, was discovered and opened up by my father about the year 1890. At that time colonists were easily attracted by the quantities of albatross feathers that were to be had there, the export of which was quite a paying enterprise. As many as a million and a half birds were caught annually; and the value of the plumes exported arose from twelve *yen* per hundred pounds to 180 *yen*; while as many as a million pounds a year were sold.

The enterprise led to a good deal of speculation. People had an idea that every uninhabited island that could be found in the south seas, would be frequented by endless numbers of birds, and the south-sea fever became quite contageous. Not a few Japanese embarked on wild schemes for suddenly becoming rich by engaging in the business of collecting bird-plumes, and most of the consequent expeditions sent out to extract gold from the unknown, naturally failed. The wholesale capture of the birds soon led to a remarkable decrease in their number, and such enterprise received an abrupt setback.

In the year 1903 came the awful volcanic eruption of Torishima, threatening the destruction of all the results of my father's hard labour. At that time I was a student at an American university; but as soon as I heard of my father's adversity, I hastened home to his relief. Forsaking the life of settled communities, I took with me fifty men and proceeded by small boat to the ill-fated island. I found that the shape of the island had been completely changed by the volcanic upheaval and the birds so scarce as to be hardly worth thinking of. So I began devoting my attention chiefly to the breeding of cattle and trying to supply forage for them, with results that were highly satisfactory. In the meantime the number of birds vastly increased and now there is promise of a good business once again in that direction. Recently the island has been invaded by mining speculators who have obtained rights from the government to open up phosphate operations, but the results are far from satisfactory. The violent eruption on the island swept most of the guano deposits into the sea; and what was not so treated, was washed into the sea by heavy rains after being heaved up by the eruption. At any rate the amount of phosphorus to be obtained on the island is not sufficient to justify the expense necessary in obtaining and exporting it. In other respects, however, the island is now in a prosperous condition and looks forward to complete recovery from its unhappy experience from seismic disturbance.

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ISLANDS OF THE SEA

by HAMMOND MAGI

ALMOST the most interesting [illegible] of Japanese colonies that in modern times are the successful attempts that have been made to occupy and develop the resources [illegible] the minor portion of the Nipponese archipelago. Hokkaido, or Yezo Island, was discovered and opened up by [illegible] during the year 1854. At that time colonists were easily attracted by the possibilities of adventure further north to be had there, the export of which was quite a paying enterprise. In [illegible] a million and a half birds were caught annually; and the value of the plumage exported amounted from [illegible] yen per [illegible] to [illegible] yen [illegible] as many as [illegible] yen annually.

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Another island we have been attempting to reclaim and open up to modern civilization and progress is Minamidaito, to the east of Okinawa, which promises to become a great sugar-producing place. For three years I have been devoting most of my time to enterprise on this island and can speak with every hope of its immediate prosperity. I do not hesitate to say that it will become one of the greatest sources of sugar in Japan. The island is about 200 miles east of Okinawa island, and has a circumference of only about five miles; but the land is extremely fertile, the betel-nut plant growing to a height of fifty feet. Around the coast there are coral reefs rising to a height of 150 feet, and inland there is a freshwater lake of considerable size.

On Minamidaito island there are now settled 350 families in five villages, the total population amounting to about 5,700 persons. There are four good harbors, the best of which is on the west coast where there are shipping facilities, including a warehouse. Ikenosawa, a village about half a mile from the west coast, is the chief place on the island; and in this village are the Colonization Office, the Medical Bureau, the Police Station, warehouses and the Tamaki Primary School with 370 pupils. Each of the families on the island has a certain portion of land under sugar cultivation; and there are about 230 places engaged in making sugar. The sugar output amounts to about 50,000 barrels a year; and as the price of a barrel is about 20 *yen*, the income is about a million *yen* annually. This represents a marked progress, when it is remembered that five years ago the output was less than 10,000 barrels, and fifteen years ago the island was an uninhabited waste.

It was my father who discovered and opened up this island also. In 1899 he sent out an expedition in two small ships of 220 and 189 tons respectively in search of islands where albatross abounded, because the albatross on Torishima were fast decreasing; and one of the adventurers, the *Kwaiyo Maru*, came across Minamidaito island and another one called Okidaito island. The existence of the islands had long been known to the inhabitants of Okinawa, but no one had ever visited them and nothing was known of their condition. Foreign ships had called at these islands from time to time. An American ship had once been wrecked on Minamidaito island, where the crew lived for a time. When the *Kwaiyo Maru*, with her crew of 11 men, went to explore the island, they had provisions for three years and were well provided with arms and ammunition. The island was thoroughly explored, the men undergoing great hardships to carry out their task. Great was their surprise to discover a large lake inland, and greater still their surprise when the met with a huge pig, which they shot. The presence of the pig can be explained only on the score that it was left there by the American refugees. They also discovered a herd of goats, which also must have been reared from stock left by the shipwrecked mariners. No other animals were encountered, nor even any noxious insects, and the soil was found to be all that could be desired.

In due time the colonization of the newly found island was undertaken with the results already indicated. Surrounded as it is by high coral reefs adverse winds are rare and sugar cane flourishes with ease everywhere, the ratio of pro-

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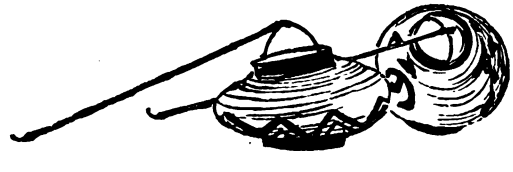
duction being larger than that of any another sugar-producing country. On Kitadaito island, not far off, sugar is also produced abundantly, the output last year being 8,000 barrels; and there is also an encouraging output of phosphate.

The colonists on these islands are a people of remarkably enterprising spirit, most of them being from the islands of Hachijo and Okinawa, to which they usually send their savings. Living expenses on the islands are not high, a family being able to get along usually on about a hundred *yen* a year; and as the savings amount to at least 500 *yen* a year, the colonists do pretty well. Most of the food consumed has to be imported, Osaka having a commission to supply the necessities regularly in rice and shoyu, the matter being under the management of the Colonization Office. Green vegetables are raised on the islands. The Colonization Office has a vegetable experimental station which has done much to encourage the growth of such food. The colonists are, moreover, under obligation to cultivate one thousand *tsubo* of rice and vegetables for every ten thousand *tsubo* under sugar cane. Bananas, sweet potatoes, tomatoes, melons, and so on grow abundantly wherever tried. In fact all the imports can easily be grown on the island once colonists set themselves to the task.

The terms offered colonists are liberal. Each head of a family is given a plot for cultivation and a site for his house, and the house is built for him. All his implements and house utensils are likewise furnished without any advances on his part. In the meantime he was to pay a small rent and is allowed three years to pay off his debt. Many of the more industrious clear off all indebtedness in one year. The coasts abound in good fish; and all kinds of domestic animals can be easily raised. There is a great variety of wild birds on the islands; and there is a curious creature known as the mountain crab with claws so powerful that it can cut through a tin pan with its nippers.

The climate of the islands is extremely mild, the temperature ranging from 70 to 100, so that there is perpetual summer. The cost of clothing among the inhabitants is small; and the big baths in every village are much enjoyed. Health is generally good and epidemics are unknown on the islands. The only sickness experienced is from overeating, and the only disablement is from accident. The government takes a practical interest in the welfare of the colonists and provides them with such educational facilities as phonographs, kinematograph pictures and most of the things that pertain to more favored communities.



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A LONG WAIT

Ima komu to

Iishi bakari ni

Nagazuki no

Ariake no tsuki wo

Machi-izuru kana !

Just because she said,

" In a moment I will come,"

I've awaited her

E'en until the moon of dawn

In the long month hath appeared !

Sosei Hoshi (9th Century)
Tran. by Dr. Clay MacCauley

Note.—The writer of this poem was the son of Bishop Henjo whose poem appeared in a former number of the JAPAN MAGAZINE. The motive of the poem, which is based on a universal attitude, suggests the case of one waiting all night for the reappearance of his sweetheart just because she said she would return. Here again we are reminded of how love in Japan long centuries ago was the same passion that it still is the world over.

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BOAR HUNTING IN JAPAN

By Y. BUTO

WHAT the tiger is to the sportsman who visits India, and the lion to the lover of hunting big game in Africa, the wild boar is to the sportsman of Japan. From time immemorial the boar seems to have been a denizen of the mountain fastnesses of Japan. As far back as the time of the Emperor Yuryaku (457-479 A. D.) we have tales of the hunter's prowess in pursuit of the boar; and there is a legend that on one occasion while hunting in the forests of Katsuragi the Imperial huntsman kicked a boar to death.

With the advent of Buddhism all sports of a hunting nature began to decline in popularity, for the new religion laid much stress on mercy to animals; yet the sport of hunting the wild boar never wholly died out, for the people were, as they still are, extremely fond of its flesh as food. The meat of the boar, as well as that of the deer, was regarded as a special delicacy with something of medicinal effect. There is a tradition of how the famous Yoritomo whose military government was at Kamakura, held a large hunting party at the foot of Mount Fuji in May, 1113. It is further recorded in Japanese history that Tokugawa Ieyoshi held a big hunting party at Kogane-ga-hara in the province of Shimosa. The party consisted of many thousand hunters, and more than 600 *seko* were employed to explore the forest and drive out the game. By noon the party had bagged as many as 99 wild boars, 19 deer, 68 hares and 64 badgers.

Though one time almost universal in Japan, the wild boar is to-day found for the most part in the province of Izu and to some extent in Yamashiro. Along the slopes of such mountains as Amagi, Yugashima and Azawa the sportsman is almost sure to come across a wild pig, while Mount Kurama in Yamashiro also forms one of his haunts.

The open season for boar hunting is from October 15th to April 15th. Before setting out upon a hunt professionals are engaged to explore the ground to find traces of the beast, and to ascertain whether those present are male or female and if old or young ones. On an appointed day the *seko* are sent into the forest with hounds, parties of them being despatched from various points and to occupy strategic positions. As soon as a boar is discovered, a signal is given by firing a blank cartridge; and as the boars all usually follow each other along the same path, the hunters waylay them, shooting them down as they are pursued by the hounds.

The dogs used in boar hunting are quite a different breed from those used in bird shooting. They are not only stronger than the retriever, but they must be

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ready to fight a boar when attacked. The wild boar of Japan is a most ferocious beast, with gaping jaws well furnished with sharp teeth and long white tusks, and woe to him who falls a prey to the animal. The Japanese boar hound is not one in the sense understood by the term in Europe; he is simply a powerful native dog trained to hunt boars. But he is much stronger and braver than the western boar hound or greyhound. These dogs are bred and trained by the people of the districts where wild boars abound.

It is difficult to imagine a more critical encounter than to come face with wounded wild boar. He runs with marvellous speed and will allow nothing but death to come between him and his den. He may suddenly drop into the thick underbrush and disappear as successfully as if he had dropped out of the world. Just as unexpectedly may he jump up from his lair and attack any one approaching him, with all the agility of a rattlesnake. A favorite hiding place is among the long, heavy ferns characteristic of Japanese mountain sides. Sometimes the battle between dogs and boar is a sight to be seen rather than described. The dog by no means always escapes unharmed. One jab of the long tusks is sufficient to finish man or beast if in a vital part. But before the boar gets into the dogs the hunter usually gets one or two bullets into him. At times the hunters hear a fierce encounter going on between dogs and boar in some inaccessable place and all they can do is to call out encouragement to the dogs to do their best until help arrives. Big white woolly bitches are regarded as the best dogs for hunting boars.

In the old days when the wild boar was so plentiful, apart from the sport, there was no special commercial value in the animal. Only his skin and liver could fetch any price worth seeking, and the flesh was eaten by the hunters themselves. A good many people, too, regarded the meat of the pig as impure. The inhabitants of Yedo, however, always welcomed boar meat as food; and there were several shops which made a specialty of selling boar meat. The Owariya at Kajibashi and the Toyodaya at Ryogoku may be mentioned as among the oldest existing representatives of this delicacy. Among the people of old Japan the wild boar was nicknamed the *mountain-whale* and its meat named accordingly. No doubt this habit arose from the fact that some thought the meat of the boar an inferior kind of food; so when it bore the name of mountain-whale people could take to it with greater relish. In this case there was a good deal in the name. Even to-day wild boar meat is called the meat of the mountain-whale. In front of certain butcher shops in Tokyo one may often see the sign: *yama-kujira*, which means mountain-whale. The average Japanese now esteems boar meat a delicacy far above beef, and it commands accordingly a higher price.

In ancient times wild boar hunting was the pastime chiefly of the upper classes who found in it an opportunity for trying their mettle in lieu of battle; it was supposed to encourage and develop a martial spirit and manly valor. This idea has not yet wholly vanished. His Majesty, the late Emperor, was much interested in hunting and all forms of sport requiring physical prowess, though he never ventured upon it actively himself. But the Imperial hunting grounds are carefully preserved at Mount Amagi in Izu and at Mount Kurama in Yamashiro, where the Emperor is accustomed to invite guests to participate in hunting the wild boar as a mark of special favor. To foreign visitors of high standing his Majesty has more than once accorded this distinction. During the winter season officers of the Imperial army and navy are permitted to go on hunting trips to the Imperial preserves. The Imperial household has its own dogs specially bred for this sport. Some of the Japanese nobles are renowned hunters, as are also some of the army and navy officers. In a big hunting party some time ago on the Imperial grounds as many as 13 wild boars were taken in one day.

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NOGI REMINISCENCES

By T. HAYAKAWA

SINCE the death of General Count Nogi, the hero of Port Arthur fame, his name is held by the Japanese in higher veneration than ever, and not only is a shrine to be erected to his eternal memory, but the people are ever given to retailing stories of his career.

They like to recall the time when he first appeared at the head of the investing army before Port Arthur and the cook presented him with a delicious dinner specially prepared in his honor. "It is *gomokumeshi* specially prepared for you," said one of the paymasters to the General. "It looks delicious," remarked the General, "but seems much too good for a man at the front. The soldiers must be delighted at such high living." "O," said the paymaster, "it is quite impossible to let all the men have such food as this: it is only for you, sir." "Then I shall never taste it," exclaimed the General. "I shall have no food my men may not have!" Those standing by, even the Chief of Staff, were astonished at the attitude of the great man, though they quite understood his spirit; and as they stood there, the general ordered the food to be teken away, and the same food to be given to all the men for their next meal. This was no easy order to fill and the commissiariat had no small difficulty in carrying it out. Indeed they could obey the order only by dealing out but the smallest quantity to each man. After distributing it among the soldiers, General Nogi was duly informed and asked if he would now have some *gomokumeshi*. The general now accepted the food and ate it. Afterwards the officers informed the men that the special dinner they enjoyed that day was the order of General Nogi, who had rebuked the officials for offering him what the men could not have. Needless to say the men were still more determined than ever to die under his command and to be worthy of so great a leader.

One day General Nogi and his staff officers were going over Nanshan hill when they came across two tombstones on the site of a battlefield. On being informed that these monuments were ones hastily set up to mark the last resting places of those who fell in the great battle, the general inquired why there were two monuments. He was told one was over officers and the other over common soldiers, as they had been buried separately. He immediately dismounted, approached the tombs and saluted them. Then he took his water-bottle and poured a libation over the graves. The tomb of the officers had on it their several names and ranks. As he read off each he stood at attention and saluted. When he came to the sixth name on the list, he hesitated a moment, for it was the name of his eldest son; then he took the water-bottle in his right hand and laid his left on his sword and took a step backward, pausing in silence without saluting. All the officers likewise stood silently by inwardly regretting that they had carelessly led the great man in that special direction. Suddenly he took from his despatch case a piece of paper and began the composition of a poem:

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The mountains, streams, the grass and trees.
Present a scene of dread;
Arrested by blood-scented breeze
Among the silent dead,
My horse and I stop still and gaze
O'er Kinchow's castle walls,
Bathed in the sun's last rays!

The fact that the poem made no direct reference to his dead son adds additional significance and solemnity to the verse. The officers present say they will never forget the bitter smile of the great man as he stood there gazing at the setting sun, beside the grave of his boy.

The First Division of the Third Army was under command of Prince Fushimi. One day the Prince was listening to an officer reading out a list of officers who had perished in the last battle, when he heard the name of Lieutenant Katsusuke Nogi. The Prince stopped the officer and asked if it were really so, that young Nogi was among the slain. General Nogi had but two sons, and both fell in battle. In order to save one of his sons for him, Prince Fushimi had the younger one appointed head of the garrison division, a position less risky; but the young man caught on to the idea of the change and expressed his disapproval of it to his father. Afterwards when Lieutenant-General Matsumura succeeded to the command of the First Division General Nogi informed him that his son was too young for so important a position as head of the garrison and would like to be restored to his former place. Young Nogi was once more happy when he found himself permitted to go to the front. On the 25th of October at the foot of 203 Meter Hill the young officer fell mortally wounded. The officers hesitated to report the fact directly to General Nogi. After much reluctance and discussion staff officer Izu was select to break the sad news to the father.

When the officer was admitted to the room of General Nogi he found the great man bent over a map with a small lamp beside him. At that moment, as the general afterward averred, as he lifted his eyes he saw his son standing beside him. Addressing his son, he inquired why he had come. The young man replied that the general attack was about to begin, and that as the father would not be able to come to see his son, the son had come to see the father. The father replied that on the field of battle no partiality could be shown, not even by father to son; so he ordered the young man back to his position at once. Just at that moment staff officer Izu entered the room on the other side. "I am Izu," said the officer: "I thought I heard you order me to return to my position at once, but before obeying the order I have a report to make to you, sir." General Nogi explained that he had just been speaking to his son, as the officer entered, and that was what he meant by saying to him to go back to his position. Izu was dumbfounded, but he knew that the spirit of the fallen son had preceded him to see the stricken father. Then the officer informed General Nogi that his son had fallen by a bullet at 203 Meter Hill. The only reply he made was, "I am much relieved." As the officer expressed a few words of sympathy and was about to leave the room, General Nogi stopped him and said: "I am indeed much relieved at the news. In this war I have lost a great many men, and I have been at a loss how to apologize to so many fathers and mothers left sonless, but now that my own life has made some expiation I am more content to go forward and finish what I have begun."

When certain relics of the dead boy were sent to the general he said that his son should not have such special treatment. None of the other parents had relics of their lost sons sent to them. He refused to be singled out for any such favor. But the officers had such love for the general that in this matter they could not obey him and they sent the relics privately to the mother in Tokyo. This act of kindness was carried out by Major Yoshioka who himself afterwards fell in the battle of Mukden. When General Nogi returned home after the war he went to see the daughter of Major Yoshioka at Fukuoka and presented to her a gold watch he had bought with an Imperial donation to him, to be a memorial of her brave father and of the Imperial favor.

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TECHNICAL EDUCATION IN JAPAN

By N. HOJO

ONE of the most pressing essentials of Japanese progress in the present day is more extensive and efficient technical education. The still nascent condition of our industry is largely due to want of skilled workers; and without technical education we cannot expect to have such workers.

The importance of this subject began to be realized about twenty years ago when Mr. Tsuyoshi Inouye was Minister of Education. He had a strict system of investigation carried out for the purpose of ensuring greater progress in the direction of technical education. At that time there was a school known as the Tokyo Technical School which gave instruction in wood and metal work, but the lessons taught were of the most elementary nature. In both courses there were not more than fifty pupils, although even graduates of primary schools were eligible as entrants. In three years the students could graduate; and, armed with a technical diploma, could go out and earn the wages of skilled artisans. One would have though that such an institution was calculated to attract large numbers, and that parents would have been anxious to have their sons take advantage of such an opportunity. Investigation, however, proved how utterly unfounded was such a view.

From time immemorial in Japan the ordinary way to obtain a technical education was to go as an apprentice with a master. To become a carpenter or a blacksmith this was the one and only road. After some ten years of practical work in the shop of the master-workman the youth could hope to be reckoned a skilled artisan. For the first five or six years the time of the apprentice was not devoted wholly to acquiring the technique of his trade; for he was obliged to obey his master and turn his hand to domestic and other duties as the boss desired. In fact the apprentice was also a sort of general servant to his master. Thus the term of apprenticeship was long and the opportunity for rapid acquirement of knowledge and practice not the best.

It is plain, therefore, that the technical school offered much greater advantages to those desiring to learn a trade. The term was short and the education was practical and systematic. Yet on the whole the average parent seemed to prefer

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the old apprentice system. Indeed the school could command a full quota of pupils only by aggressive persuasion. But the reasons were not far to seek.

The first drawback was the poverty of the average parent who had boys to be trained for the life of artisans. To clothe and feed a son while going through a technical school was quite beyond the ability of their slender means. The expense of an apprenticeship was light in comparison; only a present at certain seasons; and though the ten years' term of service was long, the boys were no burden to their parents and came home ready for the work of their lives.

Another disadvantage under which the technical school labored was the hesitation with which its graduates were received by the artisan community. Men so trained were not welcomed with the same assurance as those who had spent their ten years of apprenticeship under a master. The situation was rendered more acute by the disposition of the technical school graduate to look down on a colleague who had been trained by mere apprenticeship. He considered himself an artisan graduate working beside a laborer; and naturally there was bad feeling on both sides.

Moreover those trained in the technical school were not nearly so careful in preventing waste of materials as the men trained by apprenticeship, a fact that greatly militated against their prospects. The carpenter or blacksmith [illegible] years under a master could always get more out of a piece of metal or wood than the man trained in a technical school.

To add to these disadvantages the organization of the Technical School was not adapted to the conditions prevailing at the time. As a matter of fact the system and working of the school had been lifted just as it was from France and set down in Japan; and while it was quite suited to French conditions it was far from being so as regards Japan. There had been no proper attempt at adapting it to the needs of the Japan people. No wonder the experiment was comparatively a failure. The results of the investigation being such, they were duly reported to the Minister of Education.

The authorities became gradually to realize that what the country wanted as not only technical education but an education of the public mind and the technical enlightenment. The people at large needed ideas. They had not yet begun to think in the terms of the modern world. It was seen that in order to bring about such a change in the public mind teachers would have to be educated and turned out, who could impart such instruction to the people. The nation not only needed skilled artisans but a public demand for them; and before that could be expected the public mind had to be further enlightened. It was an undertaking that could be accomplished only little by little. How to promote this necessary industrial spirit was a question. Undoubtedly the

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best way was to begin at the bottom by reforming education in the national primary schools.

The Minister of Education at that time quite fell in with the suggestions of the investigating Committee, and a school for the education of teachers in technology was established; and also an Imperial order was issued for the promotion of industrial schools, and lessons in technical art were introduced into the primary schools. The movement thus inaugurated has continued uninterruptedly ever since, and is well represented by the Osaka School for artisans. Professor Nagano, the director of that institution, is a graduate, one of the first, from the normal school for the education of teachcrs of technology.

Now a great many people are becoming interested in the promotion of technical education, for industry has sufficiently far advanced to emphasize the need. Men of wealth, like the Sumitomo family of Osaka, are aiming to spend some of their money in this direction, for the promotion of national welfare. At first these philanthropists thought of building tenement houses for artisans, but they hesitated to do what might tend to pauperize the community; and they have now decided that it is better to make people independent by training them how to work than to increase the spirit of dependence by providing them with houses. Consequently the Sumitomo family expects to establish a technical school, such as many wealthy men in America have done, notably the Drexels in Philadephia and Peabody in Boston.

There is some degree of apprehension in Japan that when the artisan class comes to be represented by considerable numbers of men who have been educated in technical schools, the labor movement will cease to remain as amiable as it has done so far in Japan. The more the laborer thinks the more he realizes his wrongs and the more he is determined to right them. He usually is not possessed of the patience necessary to bring about reform and the result is aggressive agitation and labor unrest. In other words there is a fear that the promotion of technical education is but another way of promoting strikes. Such fears are unworthy of a progressive people. If strikes are inevitable among intelligent artisans it can only be because of evils allowed to obtain; and it rests with capitalists and all employers of labor to make conditions bearable for their workmen. Consequently a proper education is as necessary for capitalists as for artisans. If we must strive to have intelligence and skill mark the operations of our artisans, we must no less strive to have altruism and humane consideration direct the management and reward of labor.

Japanese society, no less than that of the western world, is a vast mass of all sorts and conditions, in which two classes predominate, the rich and the poor, the strong and the weak. There can be no

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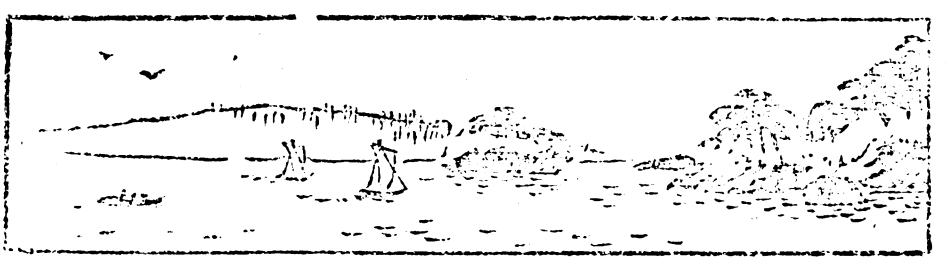
wholesome relations between those without consideration and forbearance. The main aim must be mutual assistance. History proves that a civilization which tends to produce wealth for a few and misery of condition for many, is doomed. The greater the extreme between classes the worse for the nation. Where the majority of a people are poor and unhappy there is no cure as to the nation's future; for there is a conviction that no change, however bad, can be for the worse. But when a people are prosperous and happy, with harmony between rich and poor, there is an unconquerable desire for the preservation of things as they are, and the nation as a whole is ever ready to defend existing conditions. When people have nothing to lose by the downfall of their country they are not apt to do much to prevent it. Where all the wealth is in the hands of a few and the rest are in poverty, only the rich are apt to be patriotic. A nation must labor ever to obviate such a predicament.

Was it not Auguste Comte who said that it was the duty of the rich to live simple lives and do some useful work, in spite of their wealth, just as the common people do, thus increasing their wealth while spending it to some useful purpose? All that the rich spend for the benefit of the nation is toward the direction of educating the poor, who are their children. And wealth spent in the education of children is always the most well spent money. It should be the aim of the better classes to use their wealth for the benefit of the people rather than to hoard it for the inheritance of their immediate families. Now if the great families of Japan would but adopt this idea, as the Sumitomo family is doing, and try to lift the life and skill of the artisan to a high level of efficiency, what a marvellous benefit it would bring to the whole nation! The extremes of wealth and poverty would be avoided, thus securing the stability of society; and the progress of science and industry would be immeasurably enhanced, thus making certain the prosperity of the state.



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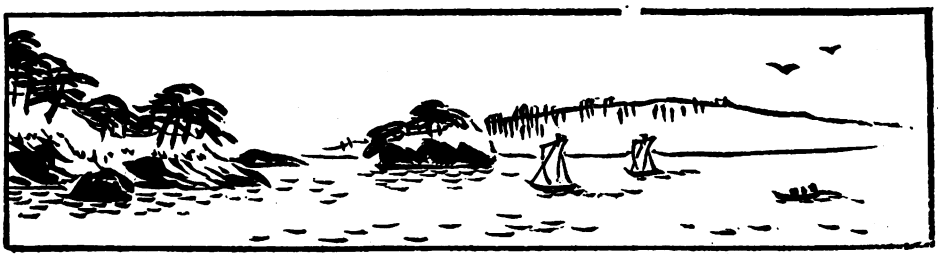

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CHOPSTICKS

By H. GOZEN

THE manner in which food is conveyed to the mouth has always been a matter of extreme interest and carefulness to the more refined portion of western society; and the same may be said of oriental nations. The well-worn occidental saying that "fingers were made before forks," points to the necessity of an excuse for any failure to observe the conventions with regard to the manner of conveying food to the mouth; and the critical attitude assumed by occidentals toward awkward use of knife and fork is equally shared by the Japanese toward any aberration in the manner of using chopsticks.

As to which is the preferable means of conveying food to the mouth time and sense must be left to decide. The western mode is more mechanical and certain if physically less safe than the oriental. The use of chopsticks has the further advantage of being less expensive, though to be successful requires much more art and dexterity than are necessary for the manipulation of knife and fork. Whether a grain of rice may be negotiated more easily by a fork or a pair of chopsticks is a question, but there can be no doubt that a spoon is more easily managed than either. Some will argue that the difficulty of being able to overfill the mouth with chopsticks is more conducive to proper mastication and digestion than either the fork or the spoon, to say nothing of those brave enough to resort to the knife as a shovel, but for the ravenous there is always a way of escape from even this inconvenience, as any hungry laborer will prove if given a chance. At all events the supremely simple and artistic manner in which a Japanese lady or gentleman eats with chopsticks has always been a marvel and a subject of admiration to the thoughtful occidental.

The Japanese call their eating implements *hashi.* The word also means "bridge" but it must not be inferred that the origin of the word has anything to do with bridging the space between plate and mouth. The word sometimes means a place near the front door, but it would be also a mistake to regard chopsticks as so derived. The word *hashi* sometimes means two small pieces; and though this suggests the two small pieces of wood which comprise chopsticks, we do not undertake to place on it the parentage of the oriental utensils for eating. Chopsticks are peculiar to both Japan and China. While the people of these countries can manipulate them with the most marvellous dexterity and precision, they are most baffling to the fingers of a foreigner. The oriental becomes accustomed to them from infancy. An instinct for them seems bred in him. Indeed he seems capable of their use almost as soon as born; he takes to them as a duck to water. There is no anxiety on the part of parents that the child will put out his eyes or those of his brothers or sisters, as

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there is among a certain portion of society in regard to the use of rouge or forks in the household of small children. Chopsticks may be used by Western children without any fear of damaging the mouth, a virtue not so characteristic of the wooden table knife which the Japanese sometimes use. It must be admitted, however, that while the knife cannot compete with the instrument of the north in conveying food, they have a marvellous capacity for conveying the instrument of that organ. There is no reason in life why a man should not self-conducted of considerable skill and be helpless as to find himself helpless in picking meat with only chopsticks for opportunities with the child of five years. Little experience in the instruction of children in using the knife and fork.

It may seem rather a long to be a difficult operation to learn the double capacity of this and that in the hands of the children and but [illegible] [illegible] There [illegible] [illegible] [illegible]

there is among occidental parents in regard to the use of knives or forks in the hands of small children. Chopsticks may be used *ad libitum* without any fear of enlarging the mouth, a virtue not so characteristic of the western table-knife which the ignorant sometimes use as a spoon. It must be admitted, however, that while the *hashi* cannot expose the entrance of the mouth to enlargement, they have a marvellous capacity for swelling the interior of that organ. There is no moment in life when even the most self-confident of occidentals will feel so helpless as to find himself before an appetizing meal with only chopsticks for operation, while the child of five years beside him experiences not the least difficulty in using them with alarming effect.

It may seem puzzling to the occidental to be told that chopsticks serve the double capacity of knife and fork in the hands of the oriental, but it is so nevertheless. There need, of course, be no special difficulty in the *hashi* doing in place of a knife, except in the case of hard substances like meat. It would naturally be hopeless to face a tough piece of steak or a recently killed chicken with *hashi*, but the Japanese obviate any such awkward circumstance by having all meats cut up by the cook into portions of proper size for the mouth; while such edibles as fish and vegetables are broken between the *hashi* without serious difficutly. The Japanese can manipulate even raw oysters from the shell with *hashi*, an ordeal in which even the most expert foreigner will probably be discomfitted. There is a certain foreign lady in Tokyo, an old resident of Japan and quite accustomed to Japanese food, who still recounts with evident regret an occasion when she was obliged to abstain from a plate of delicious fresh oysters set before her at big Japanese banquet, simply for fear of exposing her futile efforts to take them with chopsticks; while from the plates of all the other guests the bivalves disappeared as readily as if picked up by birds.

Chopsticks are as various in Japan as table knives and forks are in western countries. Some are round, others square, others again hexagonal. Some are made in a tapering shape, while others are the same size at one end as at the other. The material from which they are made also varies. There are chopsticks of gold, silver, ivory and wood, most of them being of the latter material as the cheapest and most cleanly. Those in gold and silver often have the handles made of red sandalwood, ebony or cedar.

Each member of the family has his or her own *hashi*, which are used exclusively by them. The *hashi* used by guests are usually of wood and are never used again, the guest always being treated to a brand new pair. The chopsticks used by the common people are made of cedar or willow, the willow being usually round and the cedar square. Those of cedar are of two kinds: *waribashi* and *komochibashi*, the former so called because the *hashi* are split only half way down and the user splits them the rest of the way for himself, being thus convinced that he is using them for the first time; while the latter are much the same as the former only that a toothpick is included. The *hashi* made of bamboo are for kitchen use, or are painted or lacquered for table use and can be washed and used again.

The standard length for chopstick is 8 inches, but some are 6 and others 7 inches. In the Imperial household *hashi* of willow are preferred, the length being

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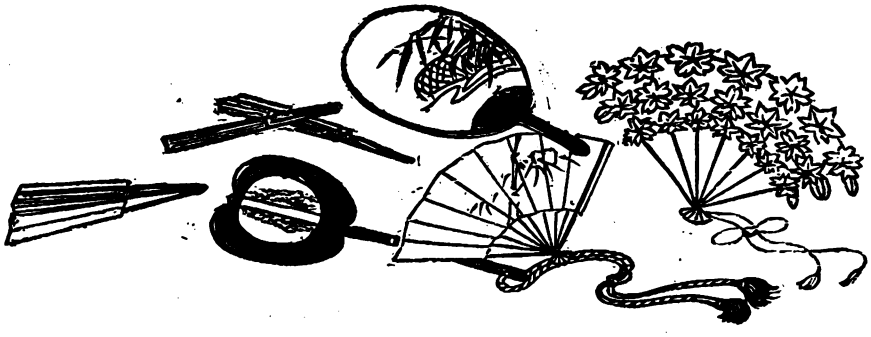
8 inches. In the Imperial family the same *hashi* are never used a second time, and so willow wood is the most convenient. The making and selling of chopsticks is quite a business in Tokyo, there being several wholesale houses which supply millions a year. It is said that more an one hundred millions are used in Tokyo annually. The cost is not great, amounting to from 7 to 13 *sen* a hundred, according to quality. In recent years attempts have been made to produce *hashi* by machinery but success has been only partial, most of the people preferring those that are handmade. The wood is prepared and blocked out in the rural districts, and the *hashi* are finished by the city dealers.

It is an interesting question whether *hashi* will ever be supplanted by the western knife, fork and spoon. What progress have the latter made in this direction so far? It is noticeable that when Japanese are served foreign food in restaurants the knife, fork and spoon are often placed beside the plate for use if desired; and in most cases they are used. The Japanese take soup from a bowl and drink it directly from the bowl as occidentals drink tea, so that a spoon is not really necessary. But there are preparations and dishes for which the spoon is obviously more adapted than the chopstick; and in the presence of a real beefsteak the knife and fork are a sheer necessity. If foreigners cannot manipulate chopsticks in a style to the manner born, neither can Japanese so use knives and forks. They have all the difficulty of learning the petty rules and regulations with regard to foreign table implements that foreigners have in regard to chopsticks. The latter must be manipulated after a prescribed manner, and when not in use, placed after a prescribed manner; and there are certain other rules of etiquette with regard to them. In the management of the knife and fork the Japanese is often baffled as much by the number of implements placed before him as by how to hold and place them properly. But many Japanese, especially those of long residence in foreign lands, acquire almost a perfect mastery of western table implements; and in this respect may be said to show more care and assiduity than the average foreign resident of Japan does in regard to chopsticks.



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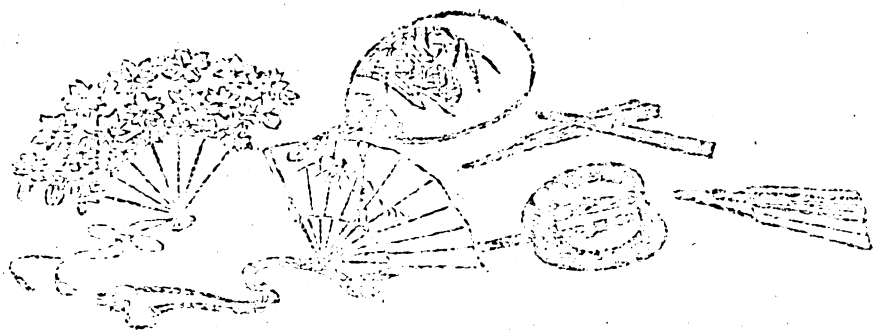
2 inches. In the Imperial family the same *hashi* are never used a second time, and so willow wood is the most convenient. The making and selling of chopsticks is quite a business in Tokyo, there being several wholesale houses which supply millions a year. It is said that more than one hundred millions are used in Tokyo annually. The cost is not great, amounting to from 7 to 13 sen a hundred, according to quality. In recent years attempts have been made to produce *hashi* by machinery but success has been only partial, most of the people preferring those that are handmade. The wood is prepared and blocked out in the rural districts, and the *hashi* are finished by the city dealers.

It is an interesting question whether *hashi* will ever be supplanted by the western knife, fork and spoon. What progress have the latter made in this direction so far? It is noticeable that when Japanese are served foreign food in restaurants the knife, fork and spoon are often placed beside the plate for use if desired; and in most cases they are used. The Japanese take soup from a bowl and drink it directly from the bowl as occidentals drink tea, so that a spoon is not really necessary. But there are preparations and dishes for which the spoon is obviously more adapted than the chopsticks; and in the presence of a real beefsteak the knife and fork are a sheer necessity. If foreigners cannot manipulate chopsticks in a style to the manner born, neither can Japanese so use knives and forks. They have all the difficulty of learning the petty rules and regulations with regard to foreign table implements that foreigners have in regard to chopsticks. The latter must be manipulated after a prescribed manner, and when not in use, placed after a prescribed manner; and there are certain other rules of etiquette with regard to them. In the management of the knife and fork the Japanese is often baffled as much by the number of implements placed before him as by how to hold and place them properly. But many Japanese, especially those of long residence in foreign lands, acquire almost a perfect mastery of western table implements; and in this respect may be said to show more care and assiduity than the average foreign resident of Japan does in regard to chopsticks.



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LOVE IS ALL

Wabinureba

Ima hata onaji

Naniwa nani

Mi wo tsukushite mo

Awanu to zo omou

***

Now, in dire distress,

It is all the same to me;

So, then, let us meet

Even though it costs my life

In the Bay of Naniwa.

Prince Motoyoshi (9th. Century)

Tran. by Dr. Clay MacCauley

NB. The writer of the above poem, Prince Motoyoshi, was the poet of Emperor Yosei Syzyasu A.D. The Prince was noted for his love adventures, and the poem gives reference to a mood following the exposure of one of his forbidden intimacies. Publicity had brought great grief and further attempts of a comparison are useless, but in face of all opposition he is determined to be true to the Lady of his heart and meet her encounters even though the remedy be death in Naniwa bay. There is a long poem same difficult wordplay on the phrase [illegible], which means physical instruction or the tidemarks on the bay shore of Naniwa, where death might be found. At any rate it is clear from the poem that love a thousand years ago was much the same in power and unexcuses as it is today.

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"OPEN THOU MINE EYES"

By "B"

MOUNT Tsubosaka in the province of Yamato is a beautiful spot, reminiscent of old romance and of love-tales long ago.

Here a youth once lived named Sawaichi, whose parents were well to do; and he, as heir to the estate, looked forward to a prosperous and happy future. But the fair lady of his affection was wooed with equal earnestness and devotion by many another contestant for her hand, and for a time it hung in the balance whether Sawaichi would win or no. He had the advantage of being accounted by all a brave, handsome and manly youth, whom any woman must needs admire; but like others of her sex, Osato was slow to indicate any decided preference.

In the midst of this doubt and disappointment, since one trouble never comes alone, further misfortune loomed in the distance. One day Sawaichi awoke as usual at any early hour; and he had a strange feeling which he could not explain. He began to realize that he was feverish and somewhat ill, but there was a mysterious eruption on his skin. He felt it, rubbed it and gazed at it in fear and misgiving, and then he dressed himself, rushed to a physician, who pronounced it small pox.

Thus doomed to separation from her he loved, for a time at least, he feared the worst. But the kind and rather unexpected attentions of Osato, even from a distance, encouraged him immeasurably; and seeing how much her devotion helped the patient, whom in reality she loved, Osato accepted the proposal of the parents of both sides of the house and consented to betrothal. Betrothal to a man in the grasp of so loathsome a disease as small-pox! To Sawaichi this meant love indeed. He longed to live more than most men could who suffered so, for in any case he would doubtless be disfigured by the ravages of the dire disease, but he was so happy that death would be welcome should fate so decree.

The gods, however, would have it otherwise. The gods mark the course man shall pursue, and who can divine where his path may lie? Whether it be smooth or rough, whatsoever and wheresoever it may be, therein man must walk. Time went on, and Sawaichi was fast approaching convalescence, to the delight of Osato and himself. Now they were to look forward to a near consumation of the marriage bond, and the ecstacies of the moment hymeneal.

After Sawaichi began to sit up and to try to read a bit, he found the use of his eyes very trying. He could not bear any strength of light in his disease-dimmed eyes, and the shutters had to be kept closed most of the time.

Day by day, alas, the dimness grew, and soon Sawaichi knew not whether the shutters were closed or no; in fact he often complained of the darkness when the

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light was streaming gloriously into the room. To him now the whole world was a mist and men as trees walking. The physicians examined his eyes, and when they discovered a faint, white film clouding both pupils, they were silent and non-committal. There was no doubt that the patient, though recovered, would never regain the sight of his eyes.

When Osato learned that blindness was certain, her grief was great and deep; yet the pain of Sawaichi was even more profound, for now he could not ask her to keep her vows of betrothal; he must, like a true man, set her free.

Ah, but woman's love is not as some men think; there are women whose love has about it some eternal quality, as well as all that is sweet and earthly. Osato would not be relieved. On hearing her decision his mountain of darkness was removed and he now was willing to live in the illumination of her love.

Yet with the expense of his long sickness and his consequent inability to attend to business the estate fell into debt, the usurers ate up his substance, and in time the property passed out of his hands. Sawaichi was now a pauper, in a worse estate than the Hebrew, Job; and what was to become of him and his wife?

In Nippon there is but one way for a blind man to make a living; he can take up the occupation of a massagist. All sightless men and women in Japan do massage. Osato vainly endeavored by her needle and by washing to prevent his going on the streets and calling out for labor as an *ammah*. She stood by him in the midst of his adversity; she shared his misery and desolation; voluntarily and of love she came unto his bed and board.

The poor blind man and his beautiful young wife made a picturesque and interesting appearance on the public streets, blowing the *ammah's* flute, that pathetic note all residents of Nippon know so well. Then he would call out: Who wants my rubbing? Only a few farthings!"

Sawaichi was big and blind and handsome; Osato was petite, graceful, and as fair of face as of figure. A wife she was of whom any man might well be proud; and if Sawaichi would be willing to part with her he could live in luxury all his days.

And therefore Osato had tribulations of which her husband never knew. Besides the support of her blind husband she had to bear the brunt of the world's wiles and temptations. Her beauty was a snare; and she had to resist many a helpful kindness that was hardly disinterested; it had somewhere in it a sting. In some cases even friends proved treacherous; for there be always some who see no reason why, if beauty bring more cash than honest labor, it should not be sold. Osato was a real woman, however; and though in the face of diabolical conspiracies, she often feared defeat, she bore her nightmare bravely and hoped finally to triumph.

And so every day Sawaichi got his mite doing massage, and Osato hers for sewing and washing; and between them they kept the wolf from the door. He had the unusual accomplishment for a man of being able to play the *samisen* and on long, lonely evenings, when the rain pattered on the humble roof, or bleak winds howled with snowdrifts about the little dwelling, the blind masseur and his wife sat and enjoyed the music; for Sawaich sang love-songs to his own accompaniment with a delicate and winning passion. It gave Osato unbounded

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pleasure that her blind husband could find diversion and peace in music and song.

One morning when Sawaichi awoke earlier than was his wont, Osato was not in her usual place by his side. She was in fact nowhere to be found. He called but there was no answer; he left and fumbled but there was nothing. The pillow where she had lain, was chill and cold; evidently she had been gone quite a while.

Sawaichi could not well refrain from doubt and misgiving. But he knew in whom he had trusted; and he tried to feel calm and reassured. Such a thing would never happen again; so he would say nothing about it.

After a while he heard his wife moving about the house; he knew well her soft, endearing movement. She had returned. There was in the house a presence unfelt when she was out. The daylight was streaming into the little room. He could feel the reflection of the sun from the garden walk, and smell the sweet exhalations it drew from the plants. When the cock crew she was not there. Now that the sun had arisen, she was home again. The busy bustle of the streets everywhere now sounded in his ears. It was getting well on in the morning. But Osato said noting to him about being out; and he said nothing to her, not a word.

But next morning he instinctively awoke early again; the cocks were keeping up their antiphon as usual, but Osato again was not there. Other mornings came and went; and again, and yet again, Osato was absent at cockcrowing, and Blind Sawaichi had to make up his mind to the anguish of having to ask what her absence meant. This newly acquired habit of being out every morning at daybreak, what did it mean, anyway? At last he spoke to her: "Osato, dearest, it seems that you are absent from the house every morning from about 4 o'clock. How is this, may I ask? It strikes me as very strange. Tell me all about it, love."

Her obvious embarrassment puzzled him not a little. Why was she, the wife of his bosom, so reticent on the matter? At last she spoke, and frankly. She confessed the whole thing without reserve. She said that every morning as she heard the temple bell toll at 4 o'clock, she arose and went to the altar of Kwannon, the merciful, on the top of Tsubosaka hill, to pray for the recovery of her husband's sight. Sawaichi had no difficulty in believing this: it was so like Osato. He therefore took her in his arms, bent over her with his blind, beseeching eyes, loved and fondled her for her great affection and wifely devotion.

Next morning when she awoke to the stroke of the great temple bell, she found Sawaichi dressed and standing by the bed, leaning on his staff, ready to accompany her on her prayerful mission. Together they trudged up Tsubosaka hill, and side by side made obeisance before the altar of Kwannon. Then they prayed an effectual, fervent prayer for light, light for Sawaichi's sightless eyes. And why not? Many a faithful pilgrim from both far and near had here received a blessing in response to prayer, and why not this blind *ammah* and his wife? The priest Zuiki had in this place offered petition for 107 days that the Emperor Kwammu might be relieved of an affection of the eyes, and the prayer of the righteous was answered. So Sawaichi and Osato persted and persevered in petition, morning after morning, month after month, for

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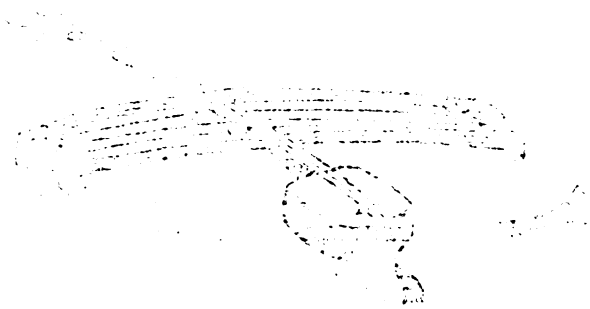

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many a year. But no answer came. The fatal film across the abysmal darkness refused to break.

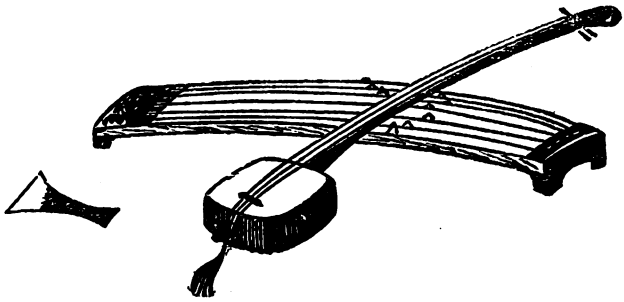
In time the prayer of Osato before the altar of Kwannon became a passion, a veritable obsession, which consumed all her strength and left her pining and emaciated. Sawaichi could not see that she was coming to a skeleton, but he realized that she did little else than pray. It was now preying on his mind that she was distressing hereself beyond measure and something would have to be done.

Sawaichi pondered well the situation. He decided that it was both unwise and unfair to expect a woman to sacrifice herself in this way to no useful purpose. He could not ask her to give up praying and he could ask her to go on and die; why should he, a hopelessly blind and useless creature, thus blot out the happy usefulness of a noble and beautiful life like that of his wife? He could no longer suffer it to be so. There was but one thing to be done. He would betake himself into the unseen, and his fair wife would then be free to be herself once more.

The morning dawned as usual; and birds were singing in the trees, and the cicada chimed in passion near the eaves. Sawaichi and Osato ascended once more to the altar of Kwannon on the hill of Tsubosaka. It was late in the morning; for they had, as time went on, not always gone so early as at first had been their custom. Sawaichi left Osato before the altar and wandered out behind. There a great precipice dipped sheer into an abyss. Osato missed him in a moment, and knowing the danger of the place for one without sight, she rushed out to find him. Sawaichi was nowhere to be seen. She ran hither and thither like one gone mad, and called but no answer and no sign. Trembling toward the brink of the precipice, and peeping over, she saw his still form lying on the long bamboo grass on a ledge below.

Like a Japanese woman Osato was at once convinced that but one duty lay before her: she must follow her husband. It did not take her long to make up her mind. In a moment she got up, walked back to the lip of the abyss and plunged over after her husband.

Marvellous to relate, when she fell among the long, stiff bamboo grass and shrubbery she suffered neither pain nor shock, nor even any hurt. She was too excited to be surprised or even to ponder on the circumstance. Immediately jumping to her feet, she ran to her husband. He lay motionless as if asleep. Osato called and touched him smartly on the shoulder with an old-time, instinctive caress. Sawaichi opened his eyes, looked up into hers, and sat np. The fall had broken the film that blinded him, and once again he gazed clearly into the dear eyes he first had loved. Prayer and duty, say the gods, can break the toughest film that ever darkened the eyes of man. They clasped each other in fond embrace. Sawaichi released her, and looking toward heaven, exclaimed softly, "Thou openest mine eyes!" Then taking each other's hands, like two children, they danced in glee, and made off to the temple to return thanks to Kwannon, the merciful.



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WHEN WARRIORS MEET

THE story of General Nogi's attack on Port Arthur and the brave defence put up by General Stoessel now go to form one of the foremost tales of heroism in the annals of war.

One night the troops of Japan and Russia had been engaged in a hand to hand battle on the heights of Kantashan. Many were the dead and wounded that soon strewed the summit and slopes of the famous hill. Finally the troops on both sides retreated to their respective camps. The dead and wounded had to be left behind.

Among the wounded was a Sergeant Major named Ishiguro, who was struck in six places. He too lay among the forsaken. Next day some wounded Russian soldiers were wandering about and found Ishiguro where he lay, and they carried him to a place more sheltered from gun fire. Picking up some of the many forsaken rifles lying about they made a frame over the wounded soldier and covered it to make a tent with their army coats. Ishiguro felt deeply grateful to them as they departed.

Two Japanese soldiers had been hiding under a cliff to avoid being detected by the Russians, and as soon as the way was clear, they came out to find their way back to their base. On their way they found a wounded Russian soldier, and were about to put an end to his sufferings. Hearing the tramp of footsteps, Ishiguro put out his head and saw one of his companions lifting a rifle to the very Russian soldier who had placed Ishiguro in the tent. "Stop!" "Stop!" he cried; the rifle dropped and the Japanese soldier turned to see whence the familiar voice had proceeded. They approached, and Ishiguro explained the kindness that had been shown him by the Russian soldiers, wounded like himself. They went off to the camp to tell what they had seen, but night came again, and still no one appeared to rescue the wounded Ishiguro. Through the impenetrable darkness, broken only now and then hy the gleam of searchlights, Ishiguro tried to crawl back towards the camp. To reach the camp he had to climb over a wall, but exhausted by wounds and

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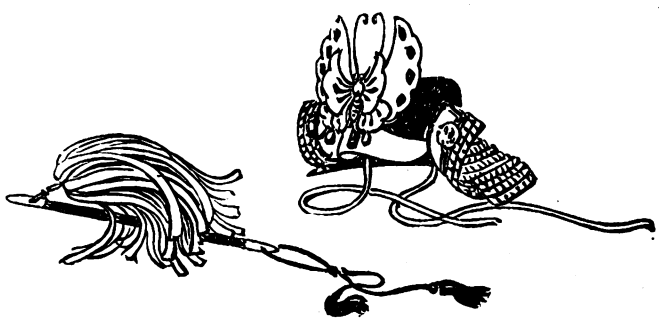
hunger he could not lift himself and had to sit helplessly there. At last a Russian soldier came along and lifted him over the wall. Having gained the top of the wall the wounded man could not descend the other side; and the Russian soldier got over and took him down.

It was little use to have got over the wall, however, for Ishiguro had not the strength to continue his journey to the Japanese camp. The Russian soldier would not leave him, but helped him back as far as the first-aid station, where he lost consciousness for some hours. On awaking Ishiguro found that his comrades had taken the Russian soldier prisoner. He also was receiving medical aid and having his wounds treated.

As Ishiguro and the Russian who saved him were of different ranks and duties their ways, as they recovered, lay apart, and they did not meet each other as before. But Ishiguro often thought about his Russian friend and wondered what had become of him. After a while Ishiguro's health did not speedily return and he was invalided home; and on the way thither he saw a Russian prisoner, who turned out to be the man who had saved his life. It was very embarrassing, as neither of them could speak to express mutual feelings. Next day they met again; and this time the Russian soldier rushed to Ishiguro and embraced him in silent delight, with tears streaming down his cheeks. For a moment both men stood in silence, deeply moved.

Ishiguro felt keenly for his Russian comrade. He himself was on his way home to meet his family and friends again, but the Russian was on his way to a strange land, far from home and friends. But Ishiguro reassured him and told him to be cheerful, as the Japanese would be sure to treat him kindly. All this he said through an interpreter whom he had summoned. The Russian soldier expressed his gratitude; and Ishiguro made a special request that he be allowed to meet the Russian every day while on board ship. As the Russian was a private and Ishiguro was an officer the Russian was permitted to live in the same room with him, but Ishiguro treated him as a brother rather than as a servant. After the restoration of peace the Russian soldier was sent back home with the many others; and since that time he and Ishiguro have kept up a correspondence, both still officers in their respective armies.



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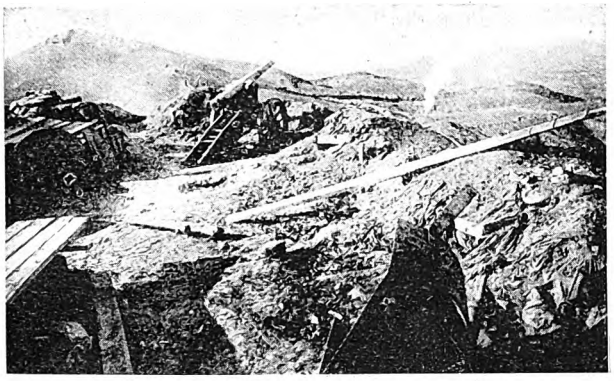
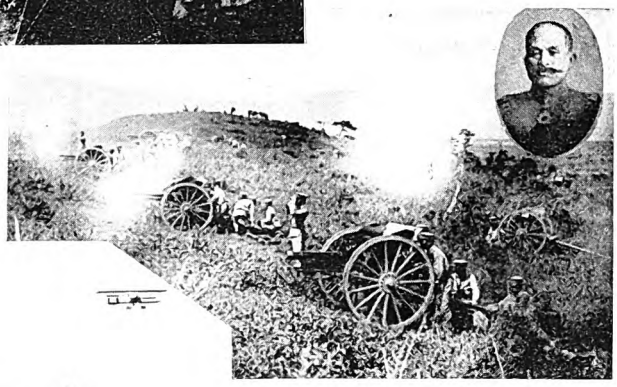
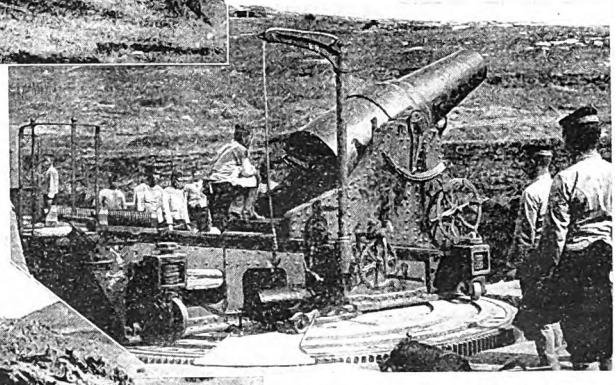


OPENING FIRE ON TSINGTAU

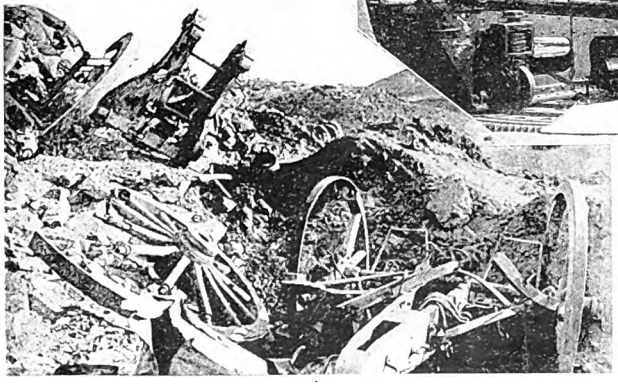


JAPANESE ARTILLERY

BIPLANE TAKING THE RANGE



GUNS THAT DEMOLISHED FORTRESS AT TSINGTAU



RESULT OF GUN-FIRE ON FORT BISMARCK, TSINGTAU

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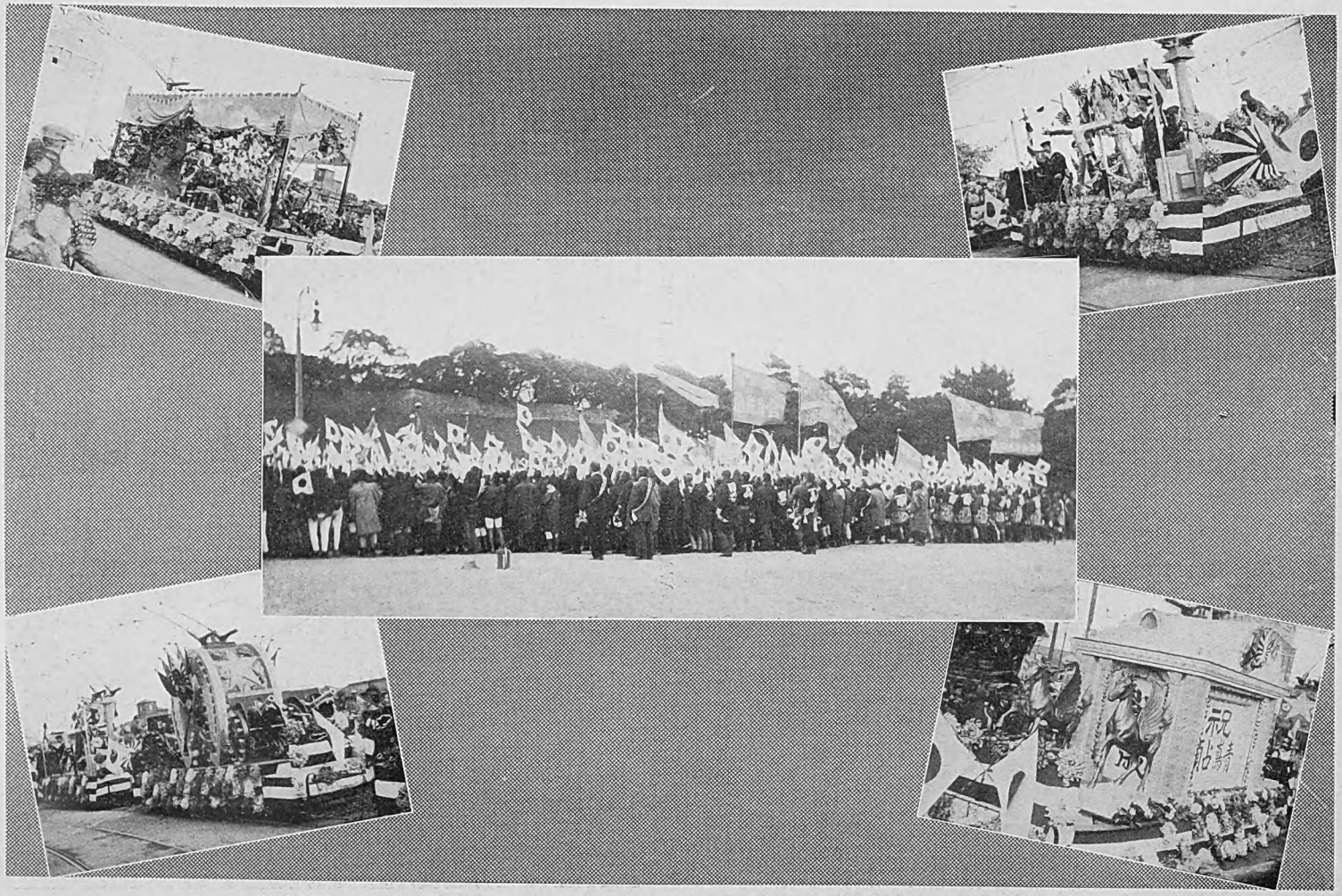

FLOWER CARS AND FLAG PHOCESSIONS CELEBRATING THE FALL OF TSINGTAU

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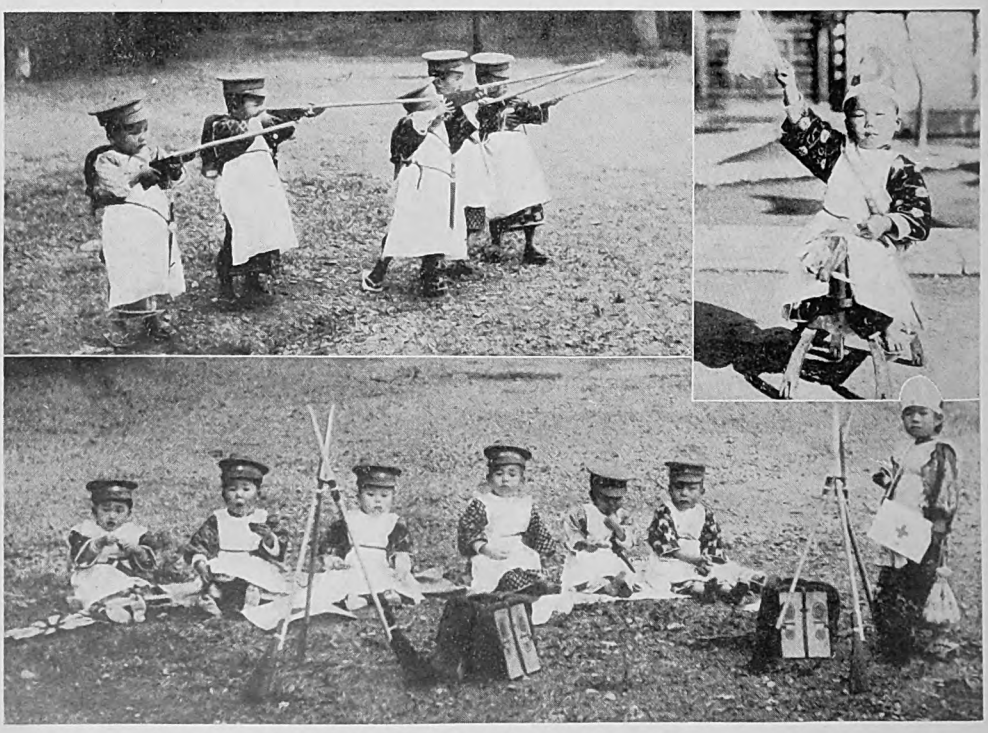
GERMAN WAR PRISONERS ARRIVE IN TOKYO



WHEN THE OLD COCK CROWS THE YOUNG ONE LEARNS: INFLUENCE OF WAR ON EVEN CHILDHOOD: A TOKYO SCENE

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CURRENT JAPANESE THOUGHT

By THE EDITOR

Fall of Tsingtau

After more than two months of gallant defence the German garrison at Tsingtau hoisted the white flag of surrender, and the victorious heroes of Japan marched into the fortress to arrange terms of capitulation. Resistance of the attack was a forlorn hope from the beginning, and many valuable lives might have been saved had the German authorities seen fit to accept the humane offer of Japan to yield up the place peaceably. As it was, the Emperor of Japan did all that humanly could be done to preclude needless loss of life by sending an Imperial message permitting all noncombatants to withdraw from the place before the final assault was begun. In the ten weeks of conflict Japan lost 236 officers and men killed, and some 1060 wounded. Casualties were not numerous considering the amount of fighting; but this was due to the Japanese plan of campaign which was to make effective preparation for every move and then carry each stronghold by a brilliant dash in which the time of fighting was not very long. Conspicuous among the Japanese losses were Captain Sato and Captain Oka as well as Lieutenant Noguchi among military officers, and Commander Koga and Captain Ito of the Takachiho, sunk by a German torpedo. The British forces under General Bernardiston had few losses and fewer wounded, and the same may be said of the British naval detachment participating in the bombardment of the fortress. The news of the fall of Tsingtau was received with great acclaim in Tokyo where the national flag was immediately seen over every door and gateway, and the street cars were decorated with both British and Japanese flags. Torchlight processions paraded the streets of the metropolis, the crowds visiting the British, French and Russian embassies and assembling in vast multitudes before the Imperial palace to salute the Emperor and offer congratulations.

Japan Wonders

An astonishing feature of the European war to the average Japanese is the large number of men that surrender. There is frequent reference to this aspect of the struggle in the Japanese press and surprise is expressed that so many combatants should so readily surrender, even in the face of hopeless odds. The Tokyo vernacular press hopes that the army of Japan will not be influenced by this western habit. Hitherto the Japanese soldier has been taught never to surrender; and for ages it has been the practice of the hero of Nippon not to allow himself to be taken alive. As Japan reads of the long lists of prisoners taken by all parties to the European conflict she warns her own people that this indicates a different loyalty from

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her own and no citizen of the nation is to be influenced by it. It is a question, however, whether it is not more loyal to save your life for your country by surrender than to throw it away uselessly in the face of hopeless odds. The Tokyo press seems to ignore the numerous instances in the European campaign where heroes have not only refused to surrender but have done for several of the enemy before being themselves put out of action. One Scottish highlander, finding himself surrounded and alone, refused to surrender and shot one of his assailants and wounded two other Germans before he fell riddled with bullets. This is only one axample out of many that might be given. The cases of surrender recorded of British soldiers are for the most part in obedience to the commands of officers who see no use in sacrificing large numbers of men where no advantage can be gained.

German Prisoners In Japan

The German losses in Tsingtau are at the time of writing not accurately known, but they must have been considerable, including the wounding of the Governor. There are about 2300 German prisoners in Japan, most of them taken at the capitulation of Tsingtau. The German prisoners are well and comfortably housed and fed, and are very considerately treated, being allowed access to their friends and other privileges not usually accorded prisoners of war. Indeed Japan has set an example to the world by the humane manner in which she has dealt with her prisoners of war. It is difficult to see what more she could have done for them were they her own sons.

Changes In Japan

In a recent work of Dr. Waldo Ross, professor of painting at Harvard University, there is some apt reference to the changes going on in Japanese civilization. He holds that what a nation needs is a race of craftsmen, but that countries like Japan are displacing them by a race of clerks, factory hands and elementary school teachers. Western influence has turned Japan away from the simple life of art. The people have been turned to the pursuit of lower ideals. Western influence has not influenced the Japanese for their good; it has made Japan like western civilization, and now the West can accept no influence from Japan because the West wants an influence higher and better than its own. A nation that imitates western civilization cannot supply such an influence. For anything like real beauty and the joy of life, Professor Ross says, we must go to the artists and craftsmen of old Japan. The world wants more men who are willing to do one thing and do it well. In the old days there was no getting on except by efficiency and perfection of workmanship, but to-day it is much easier to change one's occupation than to attain excellence in it. And the people are not happier or better for the change. They are spending most of the time looking after their rights and neglecting their duties, and want no pleasure but that of their neighbors. There is no doubt a good deal of truth in what Professor Ross affirms, but so long as Japan is careful to preclude abandonment of her soul to materialism, as Germany seems to be doing, possibly modern progress can be reconciled with the good of the old days more successfully than in the more energetic and utilitarian West. There is still in Japan a much profounder respect for the essential genius of the old civilization than foreigners are likely to perceive at first. Yet it must be admitted that

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materialism is making a strong bid for the preëminence, and only an efficient moral education will be able to win the day.

German Culture The German claim to superior civilization, so persistently insisted upon by that country's advocates in the press, seems to be much discounted in America where one of the leading literary lights, Professor Brander Matthews, with conspicuous ability challenges the German assumption. As Professor Matthews is a good representative of American opinion we venture to make reference to one or two points of significance to Japan. Professor Matthews regards German manners as much inferor to the standard set by the French and English. From this it will be seen that the English-speaking people are prone to regard manners as a test of civilization and to accept no standard they deem inferior to their own. The American professor also complains that the Germans still maintain a barbaric mediæval alphabet while the rest of western Europe has adopted the more legible and more grace ful Roman letter. Here is a hint for the advocates of *romaji* in Japan. Professor Matthews also thinks that the Germans lack the urbanity and amenity of the French and English, and that it is absence of this social instinct that renders the German unable to understand any point of view but his own, which accounts for the failure of German diplomacy. Success in diplomacy, says Professor Matthews, is one of the supreme tests of a civilization. In conclusion the professor says that the most obvious characteristic of a highly civilized man is his willingness to keep his word, at whatever cost to himself, and that as Germany deliberately broke her pledges to Belgium and England she has lost the right to claim this high standard. She has also shown great indifference to preservation of works of art and want of respect for the lives of non-combatants, which are marks of inhumanity and low civilization. Nations, concludes Professor Mathews, can never be accepted by other nations at their own valuation.

Imperial Generosity The magnificent donation of 50,000 *yen* from his Majesty the Emperor of Japan to the new International Hospital in Tokyo may taken not only as an indication of Imperial charity but as a special earnest of friendship toward the United States and a recognition of the good work done by Dr. R. B. Teusler and his colleagues, of St. Luke's Hospital, Tokyo, through whom the new International Hospital has been made possible. The Imperial gift was announced at a special dinner given by the Premier, Count Okuma, when he called a meeting for the furtherance of the hospital scheme. In response to the address delivered by the Premier, the American Ambassador expressed the gratitude of the United States for the Imrial favor, while Dr. Teusler added a few words in appreciation of what the Japanese had done for the proposed institution. The Committee have now on hand the sum of 350,000 *yen*, but more is still needed to place the new hospital on a sound footing. But, as Dr. Teusler said, the Imperial gift is equal to a command to proceed with the erection of the new hospital, and its existence is now assured. Though the hospital is the result of the labor and skill of the head physician of the American Episcopal mission hospital, it is to be international in the truest sense, all nations supporting it and being welcomed to its wards. Such an institution must prove invaluable to tourists and re-

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German Culture

The German claim to superior civilization, so particularly insisted upon by that country's advocates in the press, seems to be much discounted in America where one of the leading literary lights, Professor Brander Matthews, with conspicuous ability challenges the German assumption. As Prof. Matthews is a great representative of American opinion we venture to make reference to one or two points of significance to Japan. Professor Matthews compares German manners and culture to the standard set up by the French and English. From this it will be seen that the Anglophobes may pooh-pooh the regard for manners as a test of civilization and to accept the standard they deem inferior to their own. The American professor also explains that the Germans still maintain a lack of a national capital while the rest of Germany changes has adopted the more logical and more general national system. There is a hint for the advocates of conservatism in Japan. Professor Matthews also thinks that the Germans lack the initiative and energy of the French and English, and that it is due to this that it is social leader. The modern German unable to understand any point of view but his own, which accounts for the failure of Germany's foreign policy. Science in Germany, [illegible] Matthews, is [illegible] in consequence of civilization, in contradistinction to France, the more obvious characteristic of a highly civilized country is the willingness to learn from others, at whatever cost to itself and that an German collection is [illegible] [illegible] to a Japan [illegible]

but the right to claim the highest standard. The Japanese is a great industrious people, capable of work of an and want of cooperation in the [illegible] of manufacturers, which are marks of industrialism and low civilization. Mr. Brander concludes Professor Matthews, can never be accepted by other nations at their own valuation.

Imperial Generosity

The magnificent donation of 50,000 yen from his Majesty the Emperor of Japan to the new Provincial Hospital in Tokyo may [illegible] and [illegible] an illustration of Japan's [illegible] in a special manner of [illegible] toward the [illegible] Office and a recognition of the good work done by Dr. [illegible] Traeder and his colleagues of the [illegible] Hospital. Taking [illegible] through [illegible] translated by [illegible] has been [illegible]. The imperial gift was announced at a special dinner given by the Foreign Office [illegible], when it was called a meeting for the birthdays of the hospital [illegible]. In a speech to the [illegible] delivered by the Foreign Minister, the American Ambassador, [illegible] the gratitude of the [illegible] for the [illegible] did from [illegible] Traeder added a few words in appreciation of what the Japanese had done for the proposed institution. The Government have now on hand the [illegible] of [illegible], but more is still needed to place the new hospital on a [illegible] footing. Dr. Traeder said the Imperial gift is equal to a commission [illegible] with the [illegible] of the new hospital, and is [illegible] [illegible]. Though the hospital is the result of the labor and skill of the local physicians of the American diplomatic [illegible] hospital, it is to be hoped [illegible] in the [illegible] [illegible] supporting it and being [illegible] [illegible]

sident foreigners as well as to Japanese for their most skilled surgeons and physicians of the empire will be available at all times. And the approval of His Majesty the Emperor, as signified in the Imperial gift, cannot fail to be one more link in binding the East and the West closer in ties of friendship and mutual good will.

Population of Japan

The population of Japan at the end of last year, including those of the newly acquired colonies of Chosen, Taiwan, Saghalien and South Manchuria, was 54,515,000, according to detailed figures prepared by the Bureau of Statistics and published in a recent issue of the *Gaiko Gazette*.

The figures are very extensive, and are divided into prefectures and subdivided into cities, towns and villages.

The population of the cities having more than 100,000 inhabitants is as follows:

Tokyo	[illegible]
Osaka	[illegible]
Kyoto	[illegible]
Nagoya	[illegible]
Kobe	[illegible]
Yokohama	[illegible]
Sendai	[illegible]
Hiroshima	[illegible]
Kanazawa	[illegible]
Fukuoka	[illegible]

The population of Japan, in the same time, was 50,625,000 in 1920. This yearly gain used to be about half a million. In 1919, 1918 and 1917, the annual increase was [illegible] to about 700,000. Since 1919 the gain has been more than 1,000,000 a year.

Remarkable Conversion

One of the most remarkable of recent events in Japan is the conversion to Christianity of Mr. Ishiwara Akitsuna, one of the leading commercial and industrial magnates as well as noted patriot. Mr. Ishiwara has been well known for years as a liberal giver to Japanese educational and philanthropic enterprises and a warm supporter of all movements for the uplift of humanity. He recently gave a great deal of his money and his influence in Europe, in relation especially in England, the most possible under of Christianity on the people of Europe, beside which the efforts of Buddhism on India and Japan were inferior. He was particularly impressed by the sincere loyalty and affectionate spirit of the humble people of England, the whole people apparently seemed to be high minded. These things inspired his Christians with a desire to secure what he believed to be the best religion, and in accordance with the counsel of the late Emperor, that all Japanese should seek truth everywhere and follow it. Mr. Ishiwara became a Christian. The Japanese are very, very anxious for the good people. Either truth and Christ only become Christians be Buddhists could come with them.

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sident foreigners as well as to Japanese, for there the most skilled surgeons and physicians of the empire will be available at all times. And the approval of His Majesty the Emperor, as signified in the Imperial gift, cannot fail to be one more link in binding the East and the West closer in ties of friendship and mutual good will.

Population of Japan

The population of Japan at the end of last year, exclusive of the newly acquired colonies of Chosen, Taiwan, Karafuto, and South Manchuria, was 54,843,083, according to detailed figures prepared by the Bureau of Statistics and published in an extra of the *Official Gazette*.

The figures are very exhaustive, and are divided into prefectures and subdivided into cities, towns, and villages.

The population of the cities having more than 100,000 inhabitants is as follows:

Tokyo	2,033,320
Osaka	1,387,366
Kyoto	508,068
Nagoya	447,951
Kobe	440,766
Yokohama	396,101
Nagasaki	160,450
Hiroshima	159,000
Kanazawa	127,267
Kure	119,060

The population of Japan, in the same limits, was 50,295,279 in 1909. The yearly gain used to be about half a million. In 1907, 1908, and 1909, the annual increase rose to about 700,000. Since 1909 the gain has been more than 1,125,000 a year.

Remarkble Conversion

One of the most remarkable of recent events in Japan is the coversion to Christianity of Mr. Ichizaemon Morimura, one of the leading commercial and industrial magnates as well as a noted patriot. Mr. Morimura has been well known for years as a liberal giver to Japanese educational and philanthropic enterprises and a warm supporter of all movements for the uplift of humanity. The reasons he gives for his change of faith are interesting. He says that while traveling in Europe, he noticed, especially in England, the incomparable effect of Christianity on the people everywhere, beside which the effects of Buddhism on India and Japan were inferior. He was particularly impressed by the sincere honesty and self-sacrificing spirit of the humbler classes in England, the whole people apparently actuated by high ideals. These things inspired Mr. Morimura with a desire to accept what he believed to be the best religion; and, in accordance with the express desire of the late Emperor, that all Japanese should seek truth everywhere and follow it, Mr. Morimura became a Christian. The Japanese, he says, are among the finest people of the world, and if they only became Christians he thinks none could compare with them.

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